

\$3 USA  
#25 Summer 1988

THE BOSS MAGAZINE

COMPLETE  
E STREET FAMILY TREE!

# Backstreets

TUNNEL TOUR SPECIAL



REPORTS AND REVIEWS FROM EVERY STOP ON THE TUNNEL OF LOVE EXPRESS!  
YOUR COMPLETE GUIDE TO THE TOUR OF THE YEAR!



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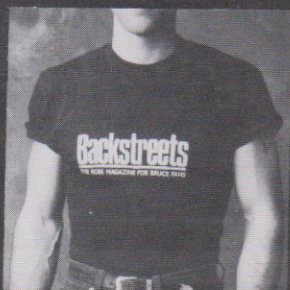
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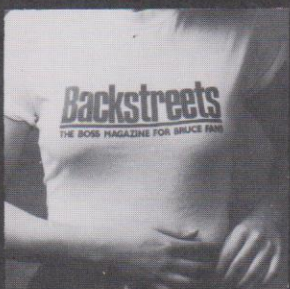
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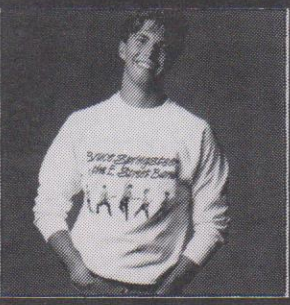
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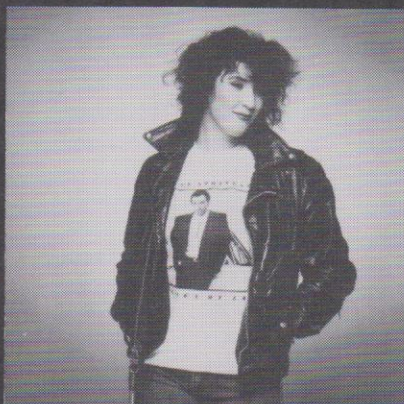


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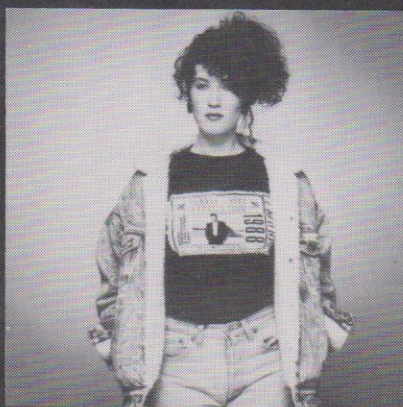


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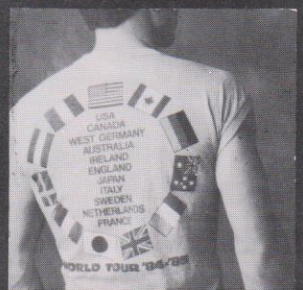
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# Backstreets

## A BOSS MAGAZINE

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## Contents



Number 25  
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Summer 1988

## FEATURES

### HOW TO SPEND THE SUMMER IN ASBURY PARK, NJ

An updated Shore tour guide  
by Robert Santelli

14

### E STREET FAMILY TREE

The complete tree of all Bruce's bands  
artwork by Andy Reid

18

### THIS IS NOT A DARK RIDE

Complete coverage of every  
Tunnel of Love Express Tour stop

20

## DEPARTMENTS

### ON THE BACKSTREETS

A friend of mine became a father last night  
by Charles R. Cross

4

### ON LIPS

April Fools Bruce jokes,  
radio Bruce show

5

### IN THE NEWS

"Tunnel" Tour heads  
to Europe

6

### THE BACKSTREETS JUKEBOX

Hot coals from  
the fiery 1015

6

### ON RECORD

CDs rule the collectors  
in US and abroad

7

### GREETINGS FROM ASBURY PARK, NJ

All's quiet on the eastern Shore  
by Robert Santelli

8

### IN THE NEWS

Big Man's West collection  
by Robert Santelli

12

### CONTEST

The Ultimate Bruce CD:  
pick the hits, kids

12

### IN THE MAIL

No wacko letters  
this time around

31

### CONTEST

The answers to poll  
on lost Bruce songs

31

### CLASSIFIEDS

Penpals column,  
collectors classifieds

32

### HOT 99

The summer score  
by Michael Dougan

34

## COVER

### BRUCE SPRINGSTEEN WORCESTER, MA, 2/25/88

Photo by Paul Natkin/Photo Reserve  
Design by Jesse Reyes



## On the backstreets

As seems mysteriously to be the case more and more these days, last night my life again seemed like something out of a Bruce Springsteen song. A friend of mine became a father, twins no less. We rushed in to see the babies fresh born — they were wet, crying and painted in their mother's blood. In one deft stroke my friend had his 2.2 children (the dogs are the decimals — he had them before).

Having twins the first time up may be a bit more than many of us kid-shy males are ready for — not only does one have the responsibility of a child, we're talking an entire family at this point. There's no doubt in my mind that this event will change both my friend's life, and probably mine. What I don't know is how our friendship will change.

This is the first really close friend of mine to have children though, in the past two years no less than five people I'd call friends have had babies. Sometimes it seems that no matter what personal decisions I make, I can't seem to escape the demographic I was born into in 1957. I recently started bawling my head off after watching an episode of *thirtysomething* on television — I don't know whether I was more shocked at how sensitive I was or how typical I've become. No matter how hard I try to keep the look of a teenage rebel — wearing Sex Pistols t-shirts to work while my peers bask in white oxfords — I still can't get carded these days even when I buy Colt 45.

But I am *not* the typical boomer and my relationship with my friend is a case in point — we are friends, at least in part, because we both rocked the boat. We met in college and at least one attraction was that we were both outcasts. We both had gone to school to study to become great writers — to revel in Kerouac metaphors and sit around and talk about how really deep Stendhal really was.

And we did do some of that, though we spent most of our time pissing off journalism professors who didn't like our non-traditional writing styles. I liked to use nasty words in articles for our college newspaper — my friend turned even a straight news conference into a Saturday night at the Improv. I remember his best line being something like "the last time I cooked at home Gerald Ford was President." If not my best, my most important line was in a story about porn star Marilyn Chambers that had at least four "fucks," two "sucks" and five "hypocrites" in it. It got censored by the school paper and both my friend and I quit over it and that was the start of our relationship. That we were both luses and weird-looking probably didn't hurt either. He wasn't a Bruce fan — he actually liked Kiss!

This was all more than a dozen years ago (and when you consider that his comments on cooking at home are still probably true both for he and I, that's a *long* time). And more importantly, that was two babies ago. One thing I can't seem to deny is the biological clock. My friend's a daddy and I can't help but feel I'm on deck waiting for my turn in the batter's box.

I know that children bring more responsibilities and that career choices can no longer be made with "change the world" motives. But I don't know how all this will change our values, our belief systems. I work at a local nursing home once a week as a volunteer and the other day I asked some of the residents — most of whom are old enough to even impress Willard Scott — what they were most proud of in their lives and they universally answered their children. One elderly woman, a sweetheart named Lucille who looks a little bit like the female Muddy Waters, had seven kids and it took us a full half an hour to get her to remember all their names. But if she couldn't remember all their names, she knew what they meant to her, what they mean to her to this day.

About a month before we found out that my friend was to be a dad, we went on one of those male road trips that as you get older you seem to talk about a whole lot, but rarely find the time for. We found the time for this one and took off on a two-day dash looking for out-of-the-way taverns in forgotten-about towns with names like Cle Elum, Roslyn and Liberty. We met lots of old timers and we didn't even talk about kids with anyone, nor see any man or beast under the age of 30 the entire trip. In one bar we even helped the locals trick a one-legged Hell's Angel so they could grab his one boot and nail it to the ceiling. It was the sort of prank that made you feel young again, alive with the possibilities just from risking a showdown with a biker. But by the time a day's growth of beard hit us, I think we both were thinking of how nice and comfortable our houses were (presumably free of bikers and their lot). Neither of us admitted it, and we finished out the trip, but I think it was on both our minds.

That was the same way I felt seeing my first show of the *Tunnel of Love* Express — with the themes of family, marriage and faith repeated in every song, over and over, I found myself wondering just why and the hell I was in this tin dome in Worcester, MA, 3,000 miles away from my family. I wondered if those in Bruce Springsteen's audience really took to the message of this tour, would they still be going to his shows, leaving home for the arduous task of waiting for tickets and then trekking to some suburban hockey rink for a few hours to watch him talk about how much he loves his wife? That's not to say I wasn't affected by the show; it's just to say that I don't exactly know what the *Tunnel of Love* Express has to do with my own life and the ultimate effect of it.

But there's no doubt in my mind at this point — two hearts are better than one. And today in this world there are two more hearts beating that I love.

— Charles R. Cross

\* \* \*

The *Backstreets Tunnel of Love* Express almost was derailed before it got on track. Seems like everything involving this tour for us

was messy. I saw the first show in Worcester and then caught some horrid Worcester-born flu and ended up spending lots of time throwing up in hotel rooms. I lived, but I wasn't able to catch another show until the West Coast. Mary, Barbie and Mike all were only able to catch Northwest shows, but hell, they were worth the wait.

Erik was another matter altogether — we sent him out in a 1966 Dodge van with the theory that he'd follow the whole tour. When the van broke down in Three Forks, Montana (population 24) that went to hell and he missed a bunch of shows, the engine cost us some dough and one wondered about the whole damn idea. Erik finally caught the tour in Lexington and I sincerely want to thank all those who gave him help, places to stay, tickets, bought him beers or just plain helped him get out of town. This includes the many more who offered help — there were so many supporters of the magazine out there it felt like every town was our hometown. Even watching this unfold here in Seattle I never felt stronger about the community of Bruce Tramps and the values they share — and I thank all of you for keeping that faith high.

Rumors are of a stadium jaunt later this year and we'll probably be seeing some of that. As always anyone catching those shows (or perhaps more appropriately waiting in line for tickets) who wants to pass out brochures for the mag just drop us a note and we'll send some to you. This tour brought us some new subscribers but we're still just hitting the tip of the iceberg in terms of Bruce fans — consider that our subscriber base would only fill the cheap seats in the Philadelphia Spectrum and that's not much.

Other business stuff — our three-year subscription offer is still good for another two months. It's particularly a rosy deal if you're currently not a subscriber, as you'll also get the number to our Backstreets Boss Hotline which is unlisted otherwise. And if you're renewing, you get a free t-shirt in the process and we've seen certain dealers selling the t-shirts for more than the cost of the three-year renewal.

On the subject of the Hotline, we've gotten lots of feedback the last few months on this with hundreds of people complaining that the

(Continued on page 11)

## Off the wall

Our back cover shot this time is a true exclusive — it's an outtake photo from the video shoot for the "One Step Up" video. Snapped by ace photog Deborah Rothenberg, it shows Bruce made-up to look like an older Bruce Springsteen. When the video was filmed, footage was shot of Springsteen made-up to look older though the final edit minimized this look. The photo was taken in the Wonder Bar in Asbury Park, NJ.



## On lips

**B**ruce Springsteen fans in the Detroit area could barely believe their ears on March 30th when they tuned into station WRIF-FM — it must have sounded like an April Fools joke. What they heard was the entire tape from the first Bruce Worcester show. But it wasn't an official broadcast of any sort — WRIF had simply picked up a bootleg tape and decided to play it complete over the air. Needless to say CBS went nuts and threatened to stop servicing the station with promo records. One of the people involved was immediately fired though station program director Pat Still defended the action as something he did "for people who couldn't get tickets" for the Detroit shows. Unfortunately for Springsteen fans in Detroit, and for tape collectors around the nation, the quality of the tape the station played was mediocre at best and the result, by the time it got on the air, was an extremely muddy recording. . . .

**BRUCE VIDS:** The video to "One Step Up" was filmed in Asbury Park at the Wonder Bar in early February. Though the editing seemed to change the original idea, Bruce appears both as a young man and old man in the video and was appropriately made up during the shoot. . . . During the video for "Tunnel of Love," also shot in Asbury Park in the empty Casino, Bruce finally visited the Asbury Park Rock 'n' Roll Museum. Springsteen went in while the museum was normally closed and spent two hours looking through the various displays and memorabilia. He acted impressed with the quality of the stuff and the way it reflected the diverse nature of the Shore's musical history. Bruce left but promised to return with a contribution to the memorabilia collection. . . . Springsteen's contribution to the upcoming HBO film *Dear America: Letters Home from Vietnam*, was permission to use his song "Born in the USA" in the movie. . . . A new book published for children by Doubleday in Canada is called *Dear Bruce Springsteen*. . . . When subscribers Pete Gottfried and Charlene Jones got hitched they had a Boss wedding: The invitation led off with a quote from "Two Hearts" from *The River*. Believe it or not — we can trace at least four marriages between fans who met through *Backstreets*' classifieds. Now can the *New York Review of Books* say that? . . . Brooklyn's In Circle Square Gallery ran a Bruce Springsteen show during April. The show featured photos of Bruce by such photogs as Annie Liebovitz, Todd Kaplan and Pam Springsteen. . . .

**ROSIE JUMP A LITTLE HIGHER:** If you wondered exactly how loud a Bruce Springsteen show can get, consider this: A *Chicago Tribune* reporter recently took a noise-meter to a Bruce show and found that it was only as loud as the national anthem during a Chicago Blackhawks game. The anthem scored a 109 and Bruce, on the night following the hockey game in the same arena, only hit 110. Bruce did score a bit higher — a full 116 — during "Rosalita." And people wonder why I



Jersey's other superstar Jon Bon Jovi reads his favorite magazine.

wear earplugs. . . . A Bruce Springsteen reference cropped up in a weird place the other day: *The North Carolina Central Law Journal* in an article titled "Role of the Legal Profession." The article cited Springsteen's 1984 *Rolling Stone* interview and his comments on "nihilism" and "isolation." Wordy stuff, now can those lawyers remember the words to "Sandy"? . . . In early February Little Steven got academic and spoke to the National Student Conference at Rutgers University. He was on a panel with Abbie Hoffman and Mark Graham (of PeaceNet). Contributor Holly Cara reports that Steve was asked about maintaining relationships with "people you worked with in the past" and Steve's response was to talk about his political awakening and how that helped him get over leaving "the biggest band in the world." For his complete comments check out the Steven fanzine *Voice of America*, PO Box 826, Red Bank, NJ 07701. . . .

**ROULETTE REDUX:** When Bruce Springsteen finally released "Roulette" more than a few readers of this magazine wrote in to wonder whether the constant lobbying of the editor of *Backstreets* had any effect on the song finally seeing the light of day. One reader, Edward Cook (who also frequently writes to complain that *Backstreets* voices "too democratic" a political viewpoint — he's a Reagan lover) wrote up a fake interview with Bruce to explain the release of the tune. Edward asks Bruce why he's finally released the song and Bruce's imaginary response is: "Just to get Charles Cross off my back. I mean, that's all he's talked about. I wanted to slap him and say, 'Relax, Charles. YOU play it.'" In Cook's fake interview, Springsteen goes on to explain that he himself is responsible for all his bootlegs as he presses them up in "his basement" because "how else do you turn rotten rehearsals

into money?" . . . On the subject of bootlegs, a Texas reader writes to tell us that the first Bruce bootleg CD has hit the market — it's a recording of "Live at Castle Hall," a boot of one of the 1985 Japanese shows. His report is that even though on CD it leaves lots to be desired in terms of sound quality. If this trend continues we'll try to nail down a report. . . .

**FOOLISH HEAT:** April Fools Day has to be one of our favorite times of the year and there always seems to be a Springsteen-related joke going on somewhere. Best yet was in 1984 when some Houston DJs announced that the previous night's show was still going on the next morning — people jammed the arena and demanded to get in, not believing the security guards who said there was no concert inside. The Phoenix *New Times* had another great one — they advertised that Bruce was filming a movie in town that needed extras and they had prospective applicants call the Governor's office for details. This year's joke comes from Jessup, IA where station KOKZ announced at 5:50 am that people might want to avoid the Jessup area because of congestion caused by a Springsteen video shoot for a movie called *Farm of the Year*. The station reported that at least 120,000 people had gathered at the site and that Springsteen would be playing a concert there as part of the video. What happened was that a thousand Cedar Falls-Waterloo area fans took the prank seriously and *did* cause a traffic jam in Jessup. The police had to be called out, people were turned back and some got angry about having to make a trip to tiny, rural Jessup. The station even got a bomb threat over the incident. Jessup city officials were amused but we've yet to hear of any t-shirt sporting "Bruce Springsteen, 1988 Tour of Jessup." . . .





## Express tour rounds bend

**B**ruce Springsteen and the E Street Band's *Tunnel of Love Express* Tour rounded the bend in late May and took off on a transatlantic voyage. The band will spend most of the summer playing dates in Europe but should head back to the US by August and planning was in the works for more US dates.

European tour dates were announced in early May: Rome, June 11 and 13; Turin, June 15 and 16; Paris, June 19; Birmingham, June 21 and 22; London, June 25 and 26; Rotterdam, June 28 and 29; Stockholm, July 2 and 3; Dublin, July 7; Sheffield, July 9 and 10; Frankfurt, July 12; Basel, July 14; and Munich, July 16 and 17. Additional dates may be added. Tickets for the London shows sold out before Madison Square Garden ticket information was even announced.

That the *Tunnel of Love Express* would hit Europe was a foregone conclusion before this tour started, but jaunts to Japan and the Far East are at this point not planned (but you never know). The larger question remains as to what happens after Europe.

The original plan for this tour called for 20 cities, Europe, and then the original planning sheets held a big question mark. Several arena officials confirm that there has been talk of further US dates in some of the cities not hit so far in the US for August and September. The 21 stops so far on the *Tunnel of Love Express*, really make that tour a local in terms of Springsteen's previous tours — the *Born in the USA* tour went on for almost two years while even *The River* tour covered three times as many cities in the US.

Early in this tour, plans called for a few stadium dates in the late summer, at least in selected markets. Barry Bell, who has been

booking the tour, confirmed as much when he told the *Cincinnati Enquirer* that "he may play stadiums here — you never know." Cincinnati is one of the many large metropolitan cities that Springsteen passed over this time around (his *Born in the USA* shows there were two of the few on that tour that did not sell out). Record stores and radio stations in Cincinnati have organized a petition drive, though Bell said that other petition drives by cities like Tulsa, OK and Rockford, IL have had little effect. "It's not that Bruce is shunning [those cities]," he said. "It's just that there's not time."

Whether the *Tunnel of Love Express* can work in stadiums is a question that some members of the tour were asking just a few short dates into the first leg. The set is intimate and personal and though Springsteen was able to bring a certain amount of intimacy to his *Born in the USA* stadium gigs, it is a far cry from playing "Cadillac Ranch" to 100,000 people than trying to get that same crowd to quiet down for "Walk Like a Man."

In certain cities demand also will probably push Bruce indoors — neither of the two shows in Houston this time around sold out and tickets in general have been comparatively easy to get. Demand in the New York market will make Giants Stadium shows likely though a tour that mixes stadiums and indoor arenas might be a strange beast at best.

Springsteen did say before the tour started that he didn't want to do another marathon tour along the lines of the *Born in the USA* one — but he said the same thing after the *River* tour.

Our best guess: 20 more US dates starting in August.

1. **Bruce Springsteen**  
*Express Tour CD*  
CD (CBS) promo only CD

2. **Lyle Lovett**  
*Pontiac*  
CD (RCA)

3. **Tail Gators**  
*Tore Up*  
LP (Wrestler)

4. **Guana Batz**  
"I'm On Fire"  
12" single (ID Records) import

5. **Mojo Nixon & Skid Roper**  
*Bo-Day-Shus*  
Cassette (Enigma)

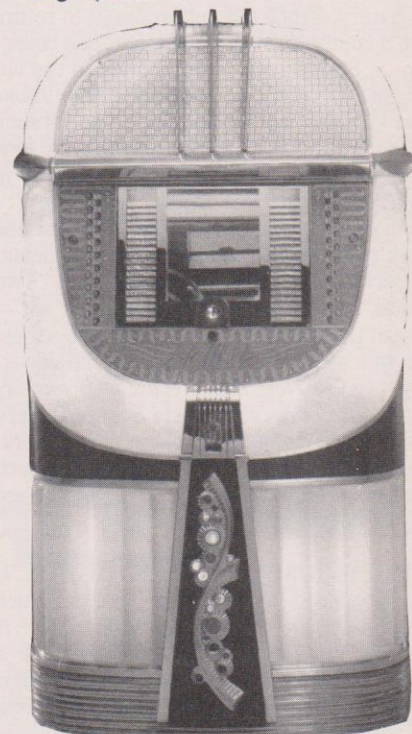
6. **Bruce Daigrepont**  
*Stir up the Roux*  
LP (Rounder)

7. **Webb Wilder & the Beatnecks**  
*It Came from Nashville*  
LP (Landslide)

8. **Evan Johns & the H-Bombs**  
*Evan Johns*  
LP (Jungle)

9. **Midnight Oil**  
*Diesel & Dust*  
LP (CBS)

10. **Natalie Cole**  
"Pink Cadillac"  
7" single (EMI/Manhattan)



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!



# US promo-only CD hot collectible

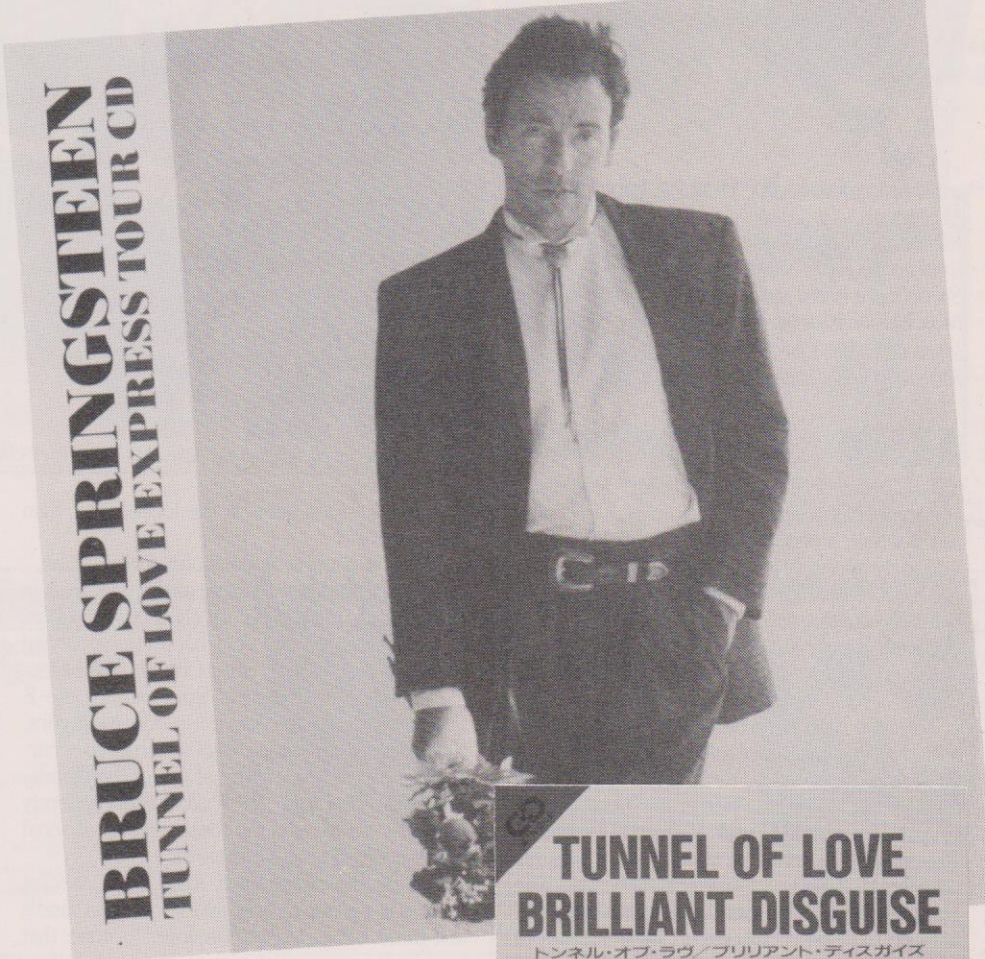
The biggest Bruce Springsteen collecting news continues to come from the CD front. The hottest item this spring was a CBS radio station-only promo CD, released in early March, that included three tracks never before issued on the CD format — "Roulette," "Be True," and "Pink Cadillac." The CD also listed tour dates for the first leg of the tour etched on the CD itself. The cover features a slightly different version of the "holding flowers" pose with a unique color application. The CD was only given out to radio stations though it was used in a couple of promotions — at least a few thousand of them were made. Prices have remained steep for this item, probably because the lure of having "Roulette" on CD is attractive to many collectors. Holland has also issued a commercially available CD single with both "Roulette" and "Lucky Man" included (along with "One Step Up"). This is the only CD release of "Lucky Man" available anywhere. Japan also planned to release a version of this CD single and perhaps a three-inch format release, too.

The other hot new CD collectible was a three-inch promo of "One Step Up." This again was only given out to radio stations and was not available commercially (most were handed out at a CBS convention). The single does not include the flip side however. We've also confirmed the existence of another weird three-inch CD promo from the US: A "No Surrender" CD with the studio version of the song backed with a live version. The word from the source of this CD was that it was a prototype — we're presently unsure whether it is an official item or a counterfeit one. With bootleg CDs now hitting the market, the authenticity of CDs will be as much in question as it currently is with LPs.

Finally, on the CD front, the Japanese issued a commercially available three-inch CD single of "Tunnel of Love" backed with "Brilliant Disguise." It comes in a unique package and was available for only a limited time in Japan.

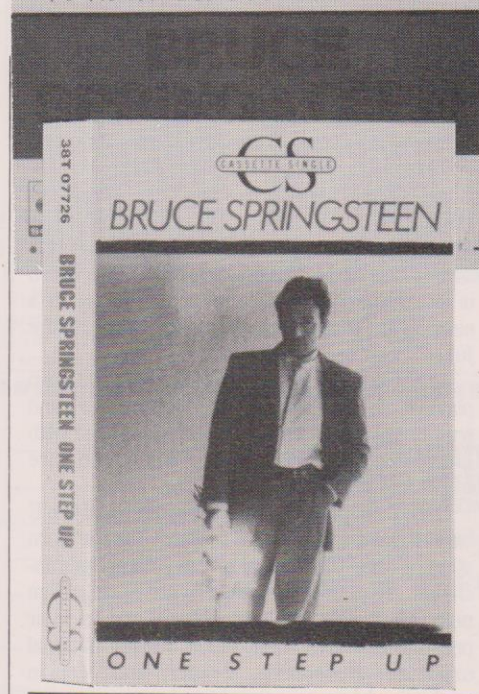
As we reported last issue, "One Step Up" became the third single in the US off the *Tunnel of Love* album and it included the long lost studio version of "Roulette" on the B-side. The "Roulette" tape seems to be exactly the same one that has been floating around for years with the minor exception being that on the released version the drums have been sampled.

"One Step Up" also becomes the first of Bruce Springsteen's US singles to be released in the cassette single format (there had been a Spanish release of "Sherry Darling" back in 1980 in that country). The cassette single came out in early April and features both the A and B sides on each side of the tape. Unfortunately, CBS used its standard quality recording tape which means the sound quality of the single is not so hot. The packaging is interesting though (it looks like a pack of cigarettes) and features a different cropping of the flowers



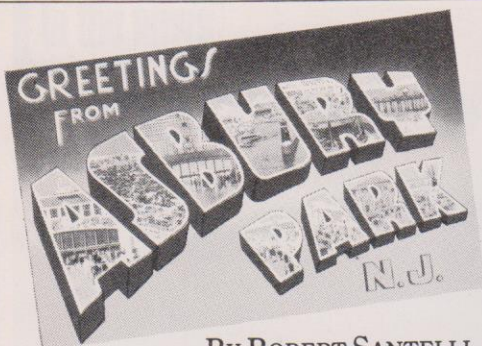
pose than any other use (the best reproduction of this pose is on the sheet music to "One Step Up" — on this the picture is not mezzotinted and hence is very clear and well printed, showing details not found in the picture sleeve cover).

One final CD note to report: One of our subscribers from New York writes us to report that he, on a whim, wrote to the president of CBS complaining about the recent remastering of *Born to Run* and that he felt by buying the original version he'd been misled. In the mail back he received a letter asking that he send in his old CD so that CBS "sound engineers" could determine if it was "defective." He did and CBS sent him a copy of the new remastered *Born to Run* which he reports sounds much better. For free. We'd suggest that if you own the original pressing of the CD (only those sold in the last eight months feature the remastered original) you also follow suit and see if you can get one of the new discs. You can write CBS at 51 West 52nd Street, New York, NY 10019. One minor note though — if everyone exchanges their CDs for the new remastered one will the old ones become a collectible? Don't ask us, please. 🍀



Top: US promo-only release of tour CD; Japan 3-inch CD packaging; above US cassette single of "One Step Up."





BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic *The Big Beat*. His latest book is *"The Jersey Shore: A Travel and Pleasure Guide"* published by East Woods Press.)

Whenever Bruce and the E Street Band tour, the local music scene here on the Jersey Shore grows quiet. This time, the scene has been especially quiet. Musically, not a whole bunch happens during the winter and early spring as it is. But with Bruce and the E Street Band on the road, one of the most potentially exciting prospects — the possibility of the Boss or any E Streeters showing up unannounced in Shore clubs and jamming with area bands — has been practically eliminated.

To make matters worse, when Springsteen added a five-piece horn section to the E Street Band back in January, he innocently lifted the leaders of three of the better bar bands at the Shore. Trombone player Richie "LaBamba" Rosenberg, as many of you know, fronts his own band, LaBamba and the Hubcaps. The Hubcaps have been one of the most popular acts on the Shore club circuit for a number of years. They are also one of the few remaining local bands that still perform traditionally styled R&B-influenced rock 'n' roll.

Saxophone player Eddie Manion started playing local clubs last year with his own band. When he got the call from Springsteen, Manion and his outfit, called simply the Eddie Manion Band, had just begun to attract media and fan attention.

Trumpet player Mark Pender also fronts his own band, the Mark Pender Group. He's taken it into Jersey clubs whenever his duties as a session horn player and the mainstay in the Jukes' horn section allowed.

As for the two remaining E Street Band horn players, both saxophonist Mario Cruz and trumpet player Mark Spengler logged time with LaBamba and the Hubcaps. They, too, are missed.

Of course, playing with Springsteen and the E Street Band will have its rewards for the horn players once the Tunnel of Love Express concludes. Appearing onstage with Springsteen night after night will undoubtedly add to their prestige and give them much needed national exposure. Rosenberg, Pender, and Manion might also have an easier time obtaining recording contracts for their own bands should they seek one in the near future. And, at the very least, they'll attract bigger crowds and garner



Bruce's new horn section has quieted the Jersey club scene.

greater attention here on the local circuit than ever before.

"This is a great opportunity for all of us," remarked Manion backstage at the Spectrum in Philadelphia minutes before showtime. "We're all really honored and very happy to be playing with Bruce and the E Street Band." Indeed.

Despite the absence of Springsteen, the E Street Band, and the Shore's best horn players, there have been some things which have occurred lately that are worthy of note. Two bands, Secret Lovers and the Wallbangers, recently released debut albums. Both pieces of vinyl have received positive reviews.

Led by the charismatic Alice Leon, Secret Lovers is a group to keep an eye on. The band's self-titled LP includes "Desiree," a tune that began attracting airplay in New Jersey before the album was ever released. Disc jockey Rich Cunningham from Trenton-area radio station WPST got hold of a tape of the song, liked it, and played it on his show. "This is a band that is largely unknown in and around Trenton," Cunningham explained. "But as soon as I started playing the song, we got calls from all over our listening area asking us to play it again."

"Maybe this is our chance to make some progress," said Leon. "We've been working toward something like this ever since we started as a band four years ago."

Leon is often likened to Pat Benatar and Patti Smythe. Although her stage presence and vocal style bear some similarity to especially Smythe, the songs Leon and guitarist Scott Nagrod wrote for the album point to other influences, too.

"I'm a Beatles nut," Leon said. "I don't know if that comes through on the album or not, but they've definitely had a big impact on the way I view music."

The Wallbangers' *Seeing Red* is, essentially, a potpourri of punk, blues, garage band rock, rap, and R&B influences. A graduate of the Shore's notorious Brighton Bar scene where some of the area's most exciting and inventive young bands pass through, the Wallbangers have slowly but surely expanded their support

base to include many Shore fans who wouldn't step foot into the Brighton.

The Wallbangers formed during the height of the Brighton's punk explosion four years ago. Since then, the group has developed a sound that's undoubtedly more accessible than the sound of many of its Brighton counterparts.

"I was really taken by the Clash's *London Calling* album," said Frank Lembo, the Wallbangers' chief songwriter. "I think the Wallbangers took on a kind of Clash musical direction because those were the kinds of songs I was writing. But I know I never agreed much with what the Clash stood for lyrically or politically."

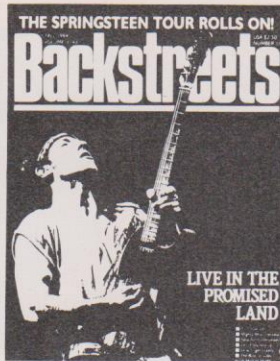
How many of you recall former E Street Band keyboards ace Davey Sancious and the band he formed in the mid-'70s after he left Bruce for a solo career? Sancious' outfit was called Tone, and it was responsible for some of the most electrifying jazz-rock fusion ever recorded. Whether you like jazz or not, albums by Sancious and Tone such as *Forest of Feelings* and *Transformation* are true gems. They're definitely worth picking up if you can find them.

Gerry Carboy, Tone's bass player and a longtime fixture on the Shore music scene (his roots extend back to the days of the Upstage), is currently playing with a white-hot local fusion band, Line Drive. Granted, what Line Drive plays is a far cry from the classically structured American roots rock sound most readers of *Backstreets* prefer. But good music — regardless of its form — ought to be recognized. No one can accuse Line Drive's music of being anything but good.

Ernest "Boom" Carter, another former E Streeter as well as a member of Tone, recently left the Shore blues group he was playing with of late, the Fairlanes, and moved to San Francisco. Carter, a highly respected drummer and the man responsible for the opening drum solo on "Born to Run," joins Clarence Clemons on the West Coast. The Big Man moved to the Bay Area last year. Could this be the making of a serious exodus of musicians from the Jersey Shore? Let's hope not. 🍻



# BACK ISSUE BLOW OUT!



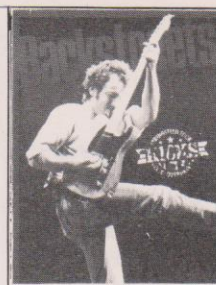
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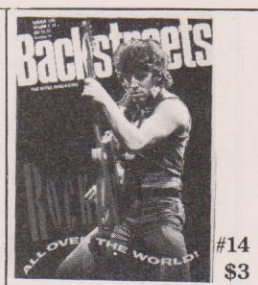
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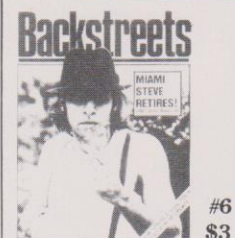
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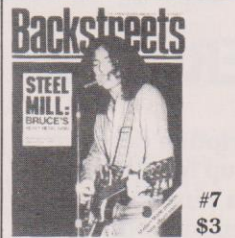
Tour in Overdrive! USA for Africa; Annie Liebovitz; Little Steven.



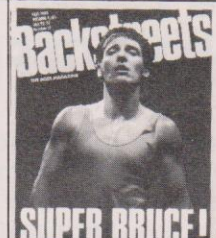
Rockin' the world — the Boss Club; tour update; REM int.



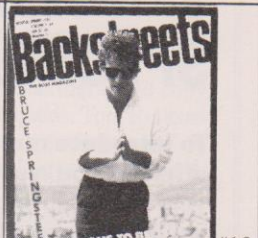
Steve Van Zandt int.; the top six boots; record news.



Steel Mill: Bruce's heavy metal band, w/ long hair; Dutch discography.



SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2.



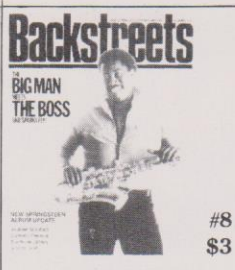
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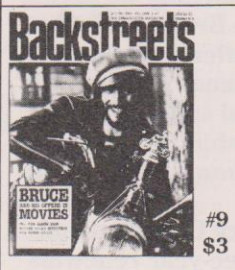
7 pages of Tunnel of Love reviews; the future of the Stone Pony; Bruce bar busting; Billy Chinnock; John Hammond.



The great lost 1974 Bruce interview; Tunnel of Love tour preview; Desert Island Discs; Bruce's tour of NY.



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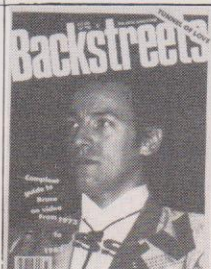
E Street Sneak Attack; Clarence int.; Boom Carter, John Cougar; the Jukes.



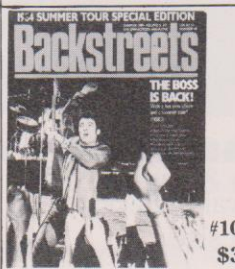
Boss Top 10; studio sessions; Inside JAM; Gary US Bonds int.; Robbin Thompson.



King of Clubs: 20 year history of Shore music; Bruce and Bon Jovi; Steve int.; Landau int.; studio sessions; Thunder Road.



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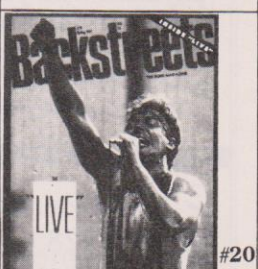
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## On the backstreets

(Continued from page 4)

line is always busy or that it's broken or some other reason they're unhappy with it. Some people have been extremely rude about this, acting as if making sure the Hotline is available to them at all times is our only goal. I want to reemphasize that the Hotline is simply a supplement to this magazine and that our main goal is to put this mag out — we are not in the hotline business. We *could* put in ten lines and buy ten more extremely expensive phone machines but that would pretty much mean we couldn't do this magazine.

One of the reasons the line is busy so much is because so many non-subscribers have the number and call the line. We thought seriously about changing the number with this issue (we'll do that by adding a new number to the outer wrapping on all subscriber copies) but since we're still right in the middle of a tour that would mean there would be a period of about three weeks while the magazine is being delivered across the country that many of you would not have the current number. So basically the number changes next time around.

In the meantime I would hope that all subscribers would feel it is in their interest to make it known to those who spread the number of the line to non-subscribers, that they are violating *your* trust. There's a couple of other Bruce fanzines (including one called *The River*) that actually had the nerve to publish the Hot-

line number so *their* subscribers could get it! I'd suggest if you also subscribe to that 'zine that you make it clear what you think of what I'd call a really inconsiderate action. And if you hear one of your local radio stations promoting this number give them a call — some radio stations in the east tried to use our Hotline number as their personal promotion. Patience on this matter, all the way around, is appreciated. Anyone who works for the phone company and wants to donate a few super answering machines let us know.

About back issues — a few more are now sold out and the supply of the first dozen or so is dwindling fast. Let me note that if you see a piece of merchandise advertised in a back issue (for example a t-shirt style), assume that if it's not advertised in *this* issue that it is sold out. If you do want to order something in an old issue you'd do best to send your charge card number so if we're out we won't end up writing you a refund — some people are still ordering t-shirt designs that have been sold out for four years.

We probably get a letter a day asking us to explain what the Hot 99 is really about. I'm not really sure how to answer that but to say we outright stole the idea from the now-defunct *Punk* magazine (they are the ones who always listed macaroni and cheese a bottom pick). The basic concept is a list of things that we believe in (or at least things we think are humorous). Sure, we could use the space for a

picture but don't you think that after reading my tedious tomes you need a little comic relief? Incidentally, the next Hot 99 (Fall 1988) will actually be a bottom 99 — send in lists of stuff you hate (or at least dislike).

Those who are fans of the Hot 99 artwork will surely want to check out Michael Dougan's new book, *East Texas: Tales From Behind the Pine Curtain*, published this spring by Real Comet Press. This 96-page book collects some of Dougan's best cartoons (most with a Texas angle) and is available in all fine bookstores (or you can order an autographed copy by mail from us for \$10 postpaid). Tom Robbins called Dougan "the latest weirdo genius" to blossom in Seattle and he knows weirdos. 🍌

*Correction: Our "Lost Interview" in Issue #24 was one of our most popular features yet. The interview was a transcription, though, and we did get the name of one record wrong. It was during the part Bruce was speaking about how bad pop music was at the time and he referred to a record by "Andy Camp." Jeff Tamarkin, editor of Goldmine, writes to tell us that Springsteen is most likely referring to Andy Kim, who had the number one record with "Rock Me Gently" at the same time Paper Lace had a hit with "The Night Chicago Died," which is mentioned in the same paragraph. Tamarkin adds that he hopes this doesn't spark an Andy Kim revival among Bruce fans.*

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## In the news

# Little Big Man's: a museum in the making

BY ROBERT SANTELLI

Dick Bennett looks around the room he calls "Little Big Man's" in his Red Bank, NJ home, and at once memories begin to swirl inside his head. "There were so many good times at Big Man's West," he says as he picks up a set of photos from the famed Jersey Shore club owned by E Street Band saxophone player Clarence "Big Man" Clemons.

"But that's not the real reason for this room and all the stuff in it," he continues. "Big Man's West was a chapter in the history of Jersey Shore rock 'n' roll that has been neglected. My wife Ann and I, in our own little way, we want to correct that. We want to preserve a little bit of rock 'n' roll history."

Bennett, a retired Red Bank police lieutenant, obviously enjoys recalling the days when he was the unofficial guardian of Big Man's West. Bennett became friends with Clemons when the E Streeter decided to open his club in Red Bank back in 1981. He helped Clemons acquire and complete the necessary permits and forms needed to meet town regulations. He also checked on the heat during the winter months and kept an eye out for break-ins. Bennett even visited Big Man's West 15 minutes or so before closing whenever he was on duty to make certain everyone was out of the club by 2 a.m. so no town ordinances were broken.

"I helped out Clarence any and every way I could," says Bennett. "I did it because he was my friend. But I also did it because I loved that club. It was a great thing for Red Bank. It was a great thing for Jersey Shore rock 'n' roll. There was never a club like Big Man's West before it opened, and there'll probably never be one like it in the future."

Big Man's West may be just a mere memory today. But when you walk into Bennett's "Little Big Man's," images of the club fill the air. The room is a mini-museum of Big Man's memorabilia. When Clemons sold his club some five years ago, he invited the Bennetts to come to Big Man's and take what they wanted as mementos.

In the room are some of the photos that once graced the club's walls, plus glasses, place mats, private letters, posters, autographs, t-shirts, a rare Big Man's West jacket, a jukebox with Springsteen singles inside it, videos, and the Bennett's most prized possession, the Big Man's West sign that hung over the club.

Thus, the legacy of Big Man's West lives on, thanks to the Bennetts. Even though the club



Dick and Ann Bennett in front of the Big Man's West jukebox.

was short-lived — it opened in 1981 and closed two years later — Big Man's West featured a number of truly great shows, including those by rockers such as Joan Jett, Gary U.S. Bonds, Steve Forbert, and the house band, Clarence Clemons and the Red Bank Rockers.


John Eddie, Billy Chinnock and Jon Bon Jovi regularly performed there. And, of course, Springsteen's appearances at the club, along with those of E Street Band members, were numerous. In fact, it was Bruce and the E Street Band who officially opened the club seven years ago this July.

"I remember that night like it was yesterday," smiles Bennett. "It was so unbelievably hot in the club. But let me tell you something, the music was even hotter." With that, Bennett brings out a batch of rare photos of

Springsteen, Clemons, and the rest of the E Street Band shot during their performance that night.

"A lot of people don't know this, but Clarence almost called the club 'Candy's Room,'" Bennett continues. "I don't know why he changed his mind, but I'm glad he did. Big Man's West always had a good ring to it."

Unlike the Asbury Park Rock 'n' Roll Museum which has exhibited Big Man's West memorabilia, Bennett's "Little Big Man's" is not open to the public. But Bennett doesn't rule out the possibility of one day displaying his Big Man's West collection, perhaps at the Asbury Park Rock 'n' Roll Museum.

"I'd love to share all that I have with other Big Man's West fans," says Bennett. "I know there are people who are anxious to see it." 


## Contest

Have you ever dreamt of what the ultimate Bruce Springsteen CD might sound like? Some might argue that *Born to Run* or *Darkness* are already the ultimate album, if not CD. But they do fall short on one criteria — both are considerably shorter than they need to be considering the length available on a standard CD. Bruce could have included the great outtake songs he couldn't find room for on the album if these had been crafted for CD. With the onset of Digital Audio Tape it will soon be possible to make that ultimate Springsteen collection (call it a greatest hits if you will) and have it sound spectacular.

So our latest contest asks you to pick the selections for the ultimate Bruce Springsteen CD. We'll put some limits on what you can choose — first you must pick 12 songs, an even dozen (no more, no less). And all tunes you pick must already be available in the official CBS catalog — in other words they must be officially released tracks. You can use live stuff

but it must be released live already (off the *Live* record or another official CBS release). And you can use B-sides ("The Big Payback," "Roulette," etc.) including stuff that is not yet available on CD. But we're not asking for the greatest B-sides CD — we want you to craft a CD that would stand out as the best Springsteen CD in your collection and would stand out over time.

Please pick the top 12 songs you'd select and place them in order of preference with the top song getting 12 votes and your least essential song getting only one vote.

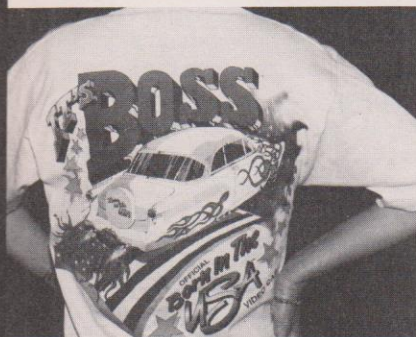
Please send your picks on a postcard (only entries sent on postcards will be considered) and please send before Aug. 10, 1988 to be counted. We'll randomly pull out five winners out of a hat who will get free *Backstreets* t-shirts — so please only one pick per person — otherwise you'll screw up the scientific aspect to the poll. Please send your postcards to The Bruce CD, Box 51219, Seattle, WA 98115. 



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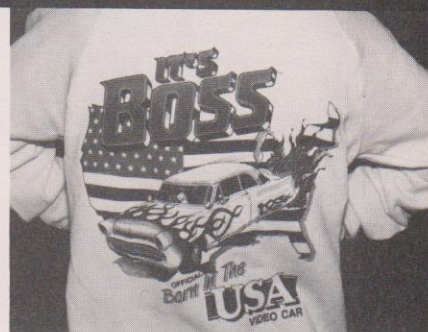


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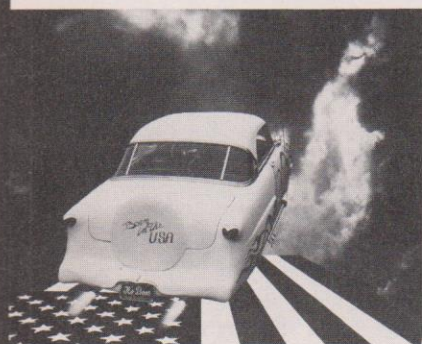


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# How I Spent my Summer Vacation in Asbury Park, N. J.!



The Boardwalk - and Madam Marie's



Palace Amusement's with Tunnels 10 Love on Side

by Robert Santelli  
photos by Debra Rothenberg

ere on the Jersey Shore, especially in Asbury Park, we see it each summer: Springsteen fans from all over pull into town, wide-eyed and excited and eager to embrace the rich musical tradition of the Shore. For many, the trip to Asbury Park is the culmination of a rock 'n' roll pilgrimage — it reaffirms their commitment to the message and spirit of Springsteen's songs and qualifies them as fans of the highest order.

They come to experience first-hand the culture and musical climate that continues to inspire much of Springsteen's lyrical imagery. They come, too, with the hope of spotting Springsteen in a local club, or, better yet, of catching an impromptu performance by the Boss with one of the area's many local bar bands.

They also come because Asbury Park is not only the mythical home of Springsteen and the E Street Band, but also of Southside Johnny and the Jukes, John Eddie, Little Steven, and a certain kind of rock 'n' roll which is as honest and time-tested and as grassroots and distinctively American as the rock 'n' roll you'll find in other regional music meccas like Macon, Georgia and Austin, Texas.

If you're a serious Springsteen fan and have thought about visiting Asbury Park, this year is the time to do it. The reason? The city is about to undergo a massive renewal which will permanently alter its look, its soul, and, most importantly, its rock 'n' roll tradition. By this time next year, it's entirely conceivable that the Stone Pony as we know it will be but a memory.

For those who do come to Asbury Park this summer, here is a guide to the "must-see" spots that bear importance to the Springsteen legacy and that have served to make this seaside resort a truly classic rock 'n' roll town.

■ **THE STONE PONY** (913 Ocean Avenue). One of the most famous of all American rock 'n' roll clubs, the Stone Pony could be called "The House That Bruce Built." Springsteen, however, did not begin his career here, as many think. It opened in 1974. At that time, Springsteen was on tour promoting his second album, *The Wild, the Innocent* . . .

But Springsteen has performed at the Pony on countless occasions over the years. During one winter stretch in the early '80s he played practically every Sunday night with the group, Cats on a Smooth Surface. Springsteen even launched his



now legendary *Born in the USA* tour from the Pony stage in June, 1984. He's played more in this club than any other hall.

Southside Johnny and the Asbury Jukes were the Pony's first house band. In 1976, a live broadcast from the club introduced the Jukes and their debut album, *I Don't Want to Go Home*, to rock fans across America. Since then, hundreds of great rockers have played the Pony, including Elvis Costello, Little Steven, Gregg Allman and more recent bands like the BoDeans and Replacements.

## ■ ASBURY PARK ROCK 'N' ROLL MUSEUM

(Palace Amusement Arcade, Cookman and Second Avenues). No visit to Asbury Park would be complete without visiting the Asbury Park Rock 'n' Roll Museum. Even though it's rather small, Springsteen fans can easily spend a couple of memorable hours looking at the many photos and bits of memorabilia that pack the walls and cases of the museum. So can fans of the Jersey Shore's other favorite rock sons such as Southside Johnny, Little Steven, Jon Bon Jovi and an entire cast of lesser known musicians.

Curators Billy Smith and Steve Bumball are experts in Springsteen and Jersey Shore rock history. They almost always take the time to elaborate on the museum's many treasures, and they'll certainly answer your questions. Featured in the museum are rare photos of Steel Mill, Springsteen's most important pre-E Street Band outfit; the psychedelic sign from the legendary club, the Upstage; promo posters; instruments; and relics from a number of area musicians. One of the most prized items on display is one of the only copies known to exist of the Castiles' record, "That's What You Get"/"Baby I." The Castiles, as longtime Springsteen fans know, were Bruce's very first band. The single was recorded in 1966; only a couple of copies of it are still known to exist.

## ► PALACE AMUSEMENTS ARCADE

(Cookman and Second Avenues). Not only is the Palace the home of the Asbury Park Rock 'n' Roll Museum, but this classic amusement center was also partly responsible for the inspiration behind the title track of Springsteen's latest album, *Tunnel of Love*. In fact, one of the Tunnel of Love Express tour t-shirts for sale at Springsteen concerts has the familiar "Palace face" emblazoned on the front of it.

Visit the Asbury Park Rock 'n' Roll Museum and then walk through the Palace Arcade. Check out the fun house. Ride the ferris wheel for a good bird's eye view of Asbury Park. Soak up the seedy, seaside circus-like culture that thrives in the



*Two guys at the museum - wow!*

Palace and that has been well-documented in Springsteen songs and many of the early pictures of Springsteen that were taken here.

■ **CASINO ARENA** (Asbury Park boardwalk). Located across from the Palace Amusements Arcade at the southern end of the Asbury Park boardwalk is the Casino Arena. During the early '70s New Jersey rock promoter John Scher regularly featured major concerts here from June through September. More recently, Springsteen filmed his "Tunnel of Love" video in the Casino Arena. Unfortunately, the venue is in desperate need of repair. Whether it will be spared the wrecking ball remains to be seen.

At one time there were rumors that a renovated, re-modeled Casino Arena would house a "new" Stone Pony, an expanded Asbury Park Rock 'n' Roll Museum, a Hard Rock Cafe, and perhaps even a state-of-the-art recording studio. Time will tell what the future holds for the Casino Arena.

■ **THE WONDER BAR** (1213 Ocean Avenue). Speaking of Springsteen videos, it was at the Wonder Bar where Bruce filmed his "One Step Up" video. When it comes to classic Asbury Park beer joints, the Wonder Bar fits the description perfectly. Over the years a number of Asbury Park musicians have played the bar, including Springsteen, former E Street Band drummer Vini Lopez, former Dr. Zoom Monopoly player Big Danny Gallagher and many more. These days the

Wonder Bar rarely features big name local bands — what you'll hear instead are copy bands, if that. But you've got to grab a beer or two at the Wonder Bar just for the experience. Here's another club that probably won't be around once the renovation of Asbury Park's beachfront begins in earnest.

■ **THE CIRCUIT** (Ocean and Kingsley Avenues). "The Circuit" is comprised of Ocean and Kingsley Avenues; together they form a long loop around Asbury Park's beachfront area. During the summer and on Saturday nights the rest of the year, Ocean Avenue, which parallels the boardwalk, is alive with fast cars and Harley Davidsons. You'll find the Wonder Bar and the Stone Pony on Ocean Avenue as well as Mrs. Jay's, known as a biker bar and a place where some of the best bar bands play. Kingsley is one block west of Ocean Avenue. You'll find rock clubs on this street, too, including Dimples and Club Xanadu where Springsteen first performed "Dancing in the Dark" live. He played it with the local group, Bystander. Springsteen mentioned the Circuit in his songs "Night" and "Fourth of July (Sandy)," to name but two. For years the Circuit was the place to be seen and to see others — especially if you had a hot set of wheels. You can't do it too quick — the lights are tuned to stop speeding.

■ **ASBURY PARK BOARDWALK** Any visitor to Asbury Park has to take at least one stroll on this famed





where Tunnel of Love video was shot!

Inside the Casino

boardwalk. The seedy shops, the sausage stands, the pizza parlors, and the amusement rides are all destined for destruction soon. In their place will go — you guessed it — condos and walkways. There's a lot of Asbury Park musical history embedded in these boards. Numerous Springsteen and the E Street Band photo sessions took place here — you might recognize some of the settings. Southside Johnny and the Asbury Jukes used it, too. Ditto for many other local bands. Boardwalk images and themes swirl about early Springsteen songs. Perhaps his best known boardwalk tune is "Fourth of July (Sandy)."

■ **MADAM MARIE'S** (Boardwalk and Fourth Avenue). This small fortune teller's stand is, once again, mentioned in "Fourth of July (Sandy)." It's not any more important than the other Asbury Park landmarks mentioned in Springsteen songs. It's just more obvious. It also makes an excellent backdrop for a photograph. Madam Marie still works the tourists, too.

### ■ CONVENTION HALL

(Boardwalk, between Fifth and Sunset Avenues). This is the largest venue on the Jersey Shore, excluding the Garden State Arts Center in Holmdel Township. Back in the 1960s impresario Moe Septee presented such bands as the Rolling Stones, the Who, the Jefferson Airplane, and the Doors at Convention Hall. Southside Johnny and the Jukes performed here a slew of times over the years. The last time Springsteen played Convention Hall in an official capacity was in the early '70s.

### ■ PARAMOUNT THEATRE

(Boardwalk and Fifth Avenue). Soundwise, the Paramount has always had it over Convention Hall by leaps and bounds. Many concerts were held here, too. There are plans to refurbish the theater in the near future. Springsteen and the E Street Band rehearsed here before setting out on their 1978 tour to promote *Darkness*.

■ **DIMPLES** (911 Kingsley). Years ago Dimples was called the Student Prince.

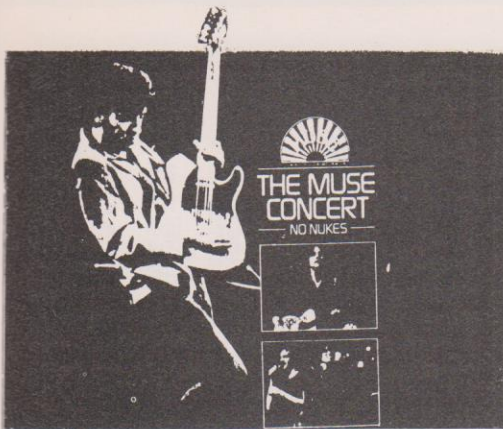
A popular hang-out for Monmouth College students during the late '60s and early '70s, the Student Prince regularly featured Springsteen and his various pre-E Street Bands. It was at the Student Prince, as legend has it, that Springsteen first met up with Clarence Clemons.

■ **PARKING LOT** (Kingsley and 1st Avenues). Here once stood the Hullabaloo, a mid-'60s teen club where many of the area's young musicians performed in groups like the Motifs, Sonny and the Starfires, and the Castiles, Springsteen's first group. Later on, the Hullabaloo became the Sunshine Inn. Springsteen performed in this sleazy yet popular venue on many occasions. Perhaps the most memorable show he did at the Sunshine Inn was with the short-lived group, Dr. Zoom and the Sonic Boom. Like Convention Hall, the Sunshine Inn featured many up and coming bands that would later rise to superstardom, including Kiss and the Allman Brothers Band.

■ **UPSTAGE** (702 Cookman Avenue). The Upstage ranks with the Stone Pony as the most popular and most important club, historically speaking, of all the Asbury Park and Jersey Shore clubs. It was located atop a Thom McAnn's shoe store; today it's OK Shoes. From 1968 through 1970, the Upstage was where not only Springsteen, but such members of the E Street Band as Garry Tallent and Danny Federici, plus former E Streeters Davey Sancious, Vini Lopez and Miami Steve Van Zandt (Little Steven) jammed until dawn each weekend. Southside Johnny, members of the old Asbury Jukes, Billy Chinnoch and dozens of other talented, but lesser known area musicians also hung out and performed here. The Upstage experience gave local musicians valuable stage experience and sparked the formation of numerous bands, including Steel Mill, Springsteen's heavy metal-blues outfit.

■ **FAST LANE** (206 Fourth Avenue). Like the Upstage, the Fast Lane is but a mere memory. Currently the building houses the High Tide Cafe, a recent experiment in Upstage-styled local jams that never quite caught on with Asbury Park's younger generation of musicians. But in the late '70s and early '80s when the Fast Lane was the most popular club in town, groups like Beaver Brown and the Rest, Jon Bon Jovi's early band, performed there regularly. Springsteen frequently hung out at the club and often jumped onstage to jam with visiting and local bands. Many of the best English New Wave bands of the era played the Fast Lane. Joe Jackson even began one of his American tours at the club. 🍷





## BRUCE LIVE ON VIDEO! NO NUKES!

Only one Bruce Springsteen video has yet been officially released and that is the film **No Nukes**, which features an awesome 20 minutes of the best Springsteen and the E Street Band yet on video! Bruce and band play a version of "The River" that would make your heart stop, then rip into a "Thunder Road" to end all "Thunder Roads," and close out with a "Quarter to Three" that will indeed keep you dancing all night. In fabulous **Hi Fi** sound, this is the original and only official video and perfect quality. Available in VHS only. Full Color. 103 minutes. Price is **\$39.99**. Please add \$3 shipping in the US and Canada, and \$5 overseas for airmail. Send with payment enclosed to: **Backstreet Records, Video Department, PO Box 51219, Seattle, WA 98115.**



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- 6) "LIVE COLLECTION I" Japan-only CD 4-track w/"INCIDENT" & "FOR YOU" (Japan-only) \$35
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- 10) "TUNNEL OF LOVE" gorgeous full color JAPANESE promo poster-live shot!! \$30
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Add \$3 POST/INS per order. SEND SASE w/.25 POSTAGE for FULL LIST OF BRUCE COLLECTIBLES  
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# RESEARCH: ASBURY PARK ROCK 'N ROLL MUSEUM ARTWORK: ANDY REIP ©1988 BACKSTREET'S MAG.

**THE CASTILES** were formed in 1965 in Freehold, NJ and they were managed by Gordon "Tex" Vinyard. The members at the time were George Theiss (vocals and guitar), Bart Haynes (drums), Frank Marziotti (bass), and Paul Popkin (tambourine, guitar, vocals). They soon added a young guitar player named Bruce Springsteen who also sang occasional vocals. The first change in the band came in 1966 when Bart Haynes went off to Vietnam (he later was killed in action). Next Frank Marziotti left the band — he was ten years older than the rest of the guys and couldn't afford to be in a band that was still struggling. Frank was replaced by Curt Fluhr and Haynes was replaced by Vinny "Skibotts" Maniello. It was this line-up that recorded the single "Baby I" on May 16, 1966 in the Bricktown Studio. Later Bob Alfano (from the Rising Suns) was added on organ. The band broke up by 1968. Theiss went off to form a band called the Rusty Chain while Alfano and Maniello formed a band called Sunny Jim.

Bruce met John Graham and Michael Burke while enrolled at Ocean County College in 1968. Together they formed **EARTH** (Bruce played guitar and sang vocals, Burke played drums and Graham played bass). They were a power trio and were managed by Fran Duffy and Rick "Spanky" Spachter, who called themselves "Ooze and Oz Productions." They played on the Shore throughout 1968.

That summer Bruce began to frequent the Upstage, a new club on Cookman Avenue in Asbury Park. From the instant he arrived he gained a reputation for being a fast guitarist. Vini Lopez was also hanging around the Upstage at the time and was looking to start a new band. Lopez had previously played with Moment of Truth (along with Garry Tallent) and with the Downtown Tangiers Band (with Dan Federici and Billy Chinnock). Lopez approached the new guitar whiz and together they formed **CHILD**. The line-up featured Bruce on guitar and vocals, Lopez on drums, Federici on organ and Vini Roslin (formerly of the Motifs) on bass. Child played regularly throughout 1969 calling Pandemonium (an Ocean Township club) their home. Advertisements for some of their shows read "Pandemonium gives birth to Child," and "It's a Birthquake with Child." Their shows included a gig opening for blues great James Cotton.

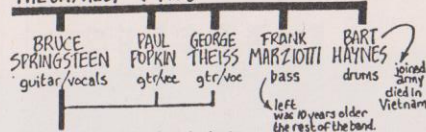
After hearing of another band from Long Island named Child also, they changed their name to **STEEL MILL**. The name came about one day when Bruce, their manager Carl "Tinker" West and a friend named Chuck Dillon were sitting in a bar called the Inkwell in Monmouth County thinking up new names for the band. Dillon suggested the name Steel Mill, Bruce liked the name and it stuck. Not long after switching to the new name, Roslin left to be replaced by Steve Van Zandt (formerly of the Shadows and the Source from Middletown, and the Jaywalkers from Asbury Park).

Steel Mill played the Shore during 1970 and were the top local band of the time. They also found a second home in Richmond, Virginia and even considered relocating there at one point. Tinker booked them on a tour of California and they went out to San Francisco where their Matrix show received rave reviews and interested Bill Graham. Graham recorded three of their songs in his studio and made them an offer (he now cites it as the biggest mistake of his career not to sign them at any cost). Manager West turned it down and the band returned to New Jersey. Back in New Jersey the band continued as a popular Shore band sometimes playing to crowds over 10,000. They added Robbin Thompson as a second vocalist (he'd come from the band Mercy Flight in Richmond) and their draw continued strong. The band eventually broke up in January of 1971 after playing a series of "final" shows at the Upstage. They never released a record.

Springsteen decided to go off in a more R&B direction and abandoned the heavy metal sound of Steel Mill. He formed a big band and called it **DR. ZOOM AND THE SONIC BOOM**. The Zoom Band consisted of a rotating line-up including Vini Lopez and "Big Bad" Bobby Williams on drums, Garry Tallent on bass and tuba, Bruce and Steve Van Zandt sharing guitar and vocals, Southside Johnny on harmonica, David Sancious on keyboards, and a female vocalist section known as the "Zoomettes." Kevin "Bird" Connair served as the MC and other local musicians such as "Big" Danny Gallagher, John Luraschi, Kevin Kavanaugh (eventually of the Jukes), "Albie" Tellone and Johnny "Hot Keys" Waasdorp joined the band occasionally playing everything from vibraphones to monopoly on stage. The band opened for the Allman Brothers at the Sunshine Inn in Asbury Park and even played an outdoor festival at Newark State College.

The Zoom band was too large to ever make any money or to play regularly (most members had other band projects on the outside). Bruce formed a slimmed-down version of the band and called it **THE BRUCE SPRINGSTEEN BAND**. Shows, however, were done under such names as The Bruce Springsteen Blues Band and Bruce Springsteen and the Friendly Enemies. This band featured Lopez on drums, Tallent on

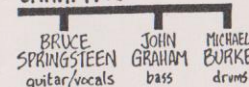
## THE CASTILES #1 1965



## THE CASTILES #2 1966-1968



## EARTH 1968



## DOWNTOWN TANGIERS BAND



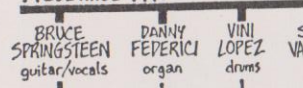
## CHILD 1969



## MOMENT OF TRUTH



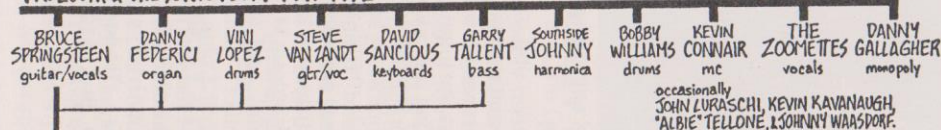
## STEEL MILL 1970



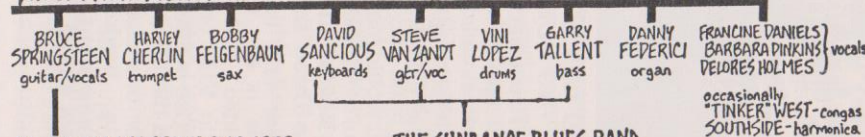
## STEEL MILL 1971



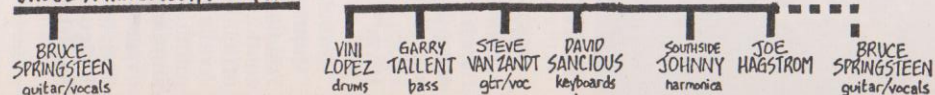
## DR. ZOOM & THE SONIC BOOM 1971-1972



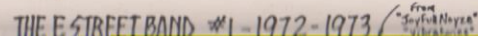
## BRUCE SPRINGSTEEN BAND 1972



## BRUCE SPRINGSTEEN SOLD 1972



## THE E STREET BAND #1 1972-1973



# the E Street Band family tree



base, Van Zandt on guitar, Sancious on keyboards, Harvey Cherlin on trumpet, and Francine Daniele, Barbara Dinkins and Delores Holmes on vocals. Manager West even occasionally played congas and Southside Johnny played harp whenever he was available.

At the same time across town, Southside, Lopez, Van Zandt, Tallent and Joe Hagstrom were in a group called the **SUNDANCE BLUES BAND**. It was the first band where Southside really made a name for himself. Springsteen was an occasional member of this outfit, joining in on vocals.

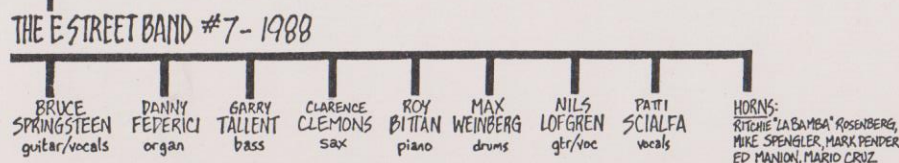
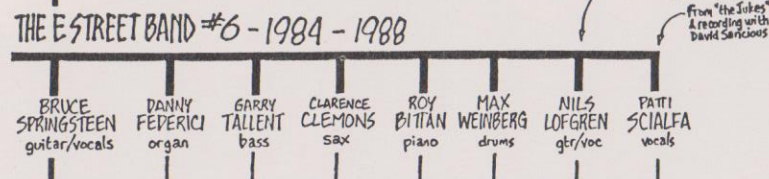
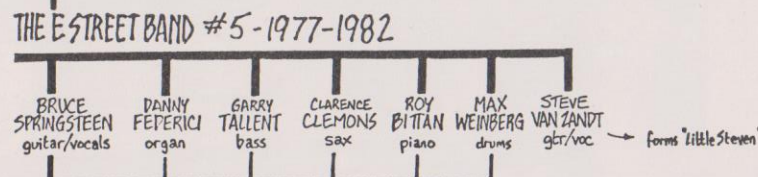
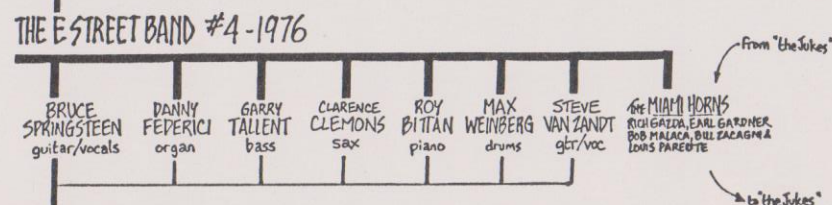
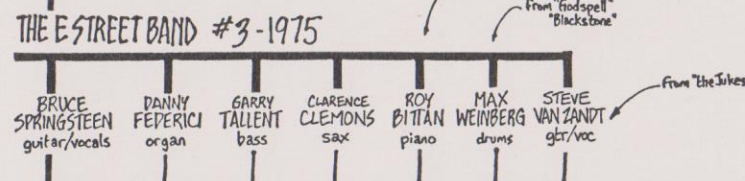
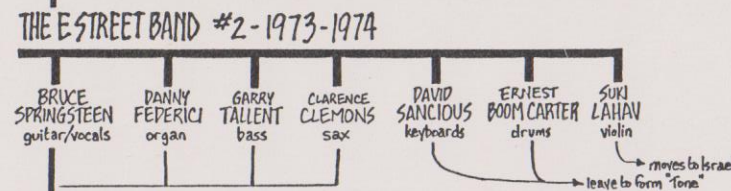
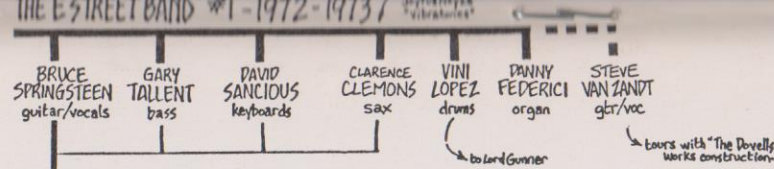
Even the scaled down Bruce Springsteen Band had trouble finding work and making money so **BRUCE SPRINGSTEEN** went off **SOLO** and played throughout 1972 by himself. Tinker West introduced Bruce to Mike Appel who signed on as Bruce's manager. Appel managed to get Springsteen an audition with John Hammond of CBS Records. Hammond liked what he heard and signed Springsteen to CBS with plans for an album. Both Hammond and Appel saw Springsteen at the time as a solo artist, very much in line with the folk scene that was happening at the time. Bruce, however, insisted that he be allowed to form a band. Hammond said he couldn't imagine how Springsteen would be able to pull off such songs as "Growin' Up" and "Saint in the City" with a full band but he finally allowed Springsteen the chance. Bruce called together his old Asbury Park cohorts including Lopez, Van Zandt, Sancious, Tallent, Federici, and former Joyfull of Noyze sax player Clarence Clemons. They rehearsed in Point Pleasant, NJ before going into the studio to record **Greetings from Asbury Park, NJ**. Van Zandt soon left the band however to work construction and to tour with the Dovells on the oldies circuit (the band was hardly making any money at the time). The band was called the E Street Band, named after a street in the area near their rehearsal space.

That core formed the **E STREET BAND** from 1973 through 1974. In February of 1974 Vini Lopez became the first E Streeter to leave. Now called "Mad Dog" and with a reputation for outlandishness, his personal style clashed with the rest of the band and his drumming style was not the precise machine fueled drums that Springsteen's new material called for. He was sacked in February of 1974. Before Lopez was fired the band had already booked a couple of dates and one of them — at the Starlight in Cooktown, NJ — couldn't be cancelled. So the band needed a drummer and fast. Ernest "Boom" Carter, a friend of Davey Sancious, was recruited and with less than two days of rehearsals played his first date with the band on Feb. 23 at the Starlight Lounge. Carter stayed with the band until August of that year when he and Sancious played their last gigs as E Streeters. They left to form Tone, a fusion jazz group (a group that Patti Scialfa would incidentally sing with). Sancious' departure was expected — he had long wanted to go off on his own — but it left the group without a musical core.

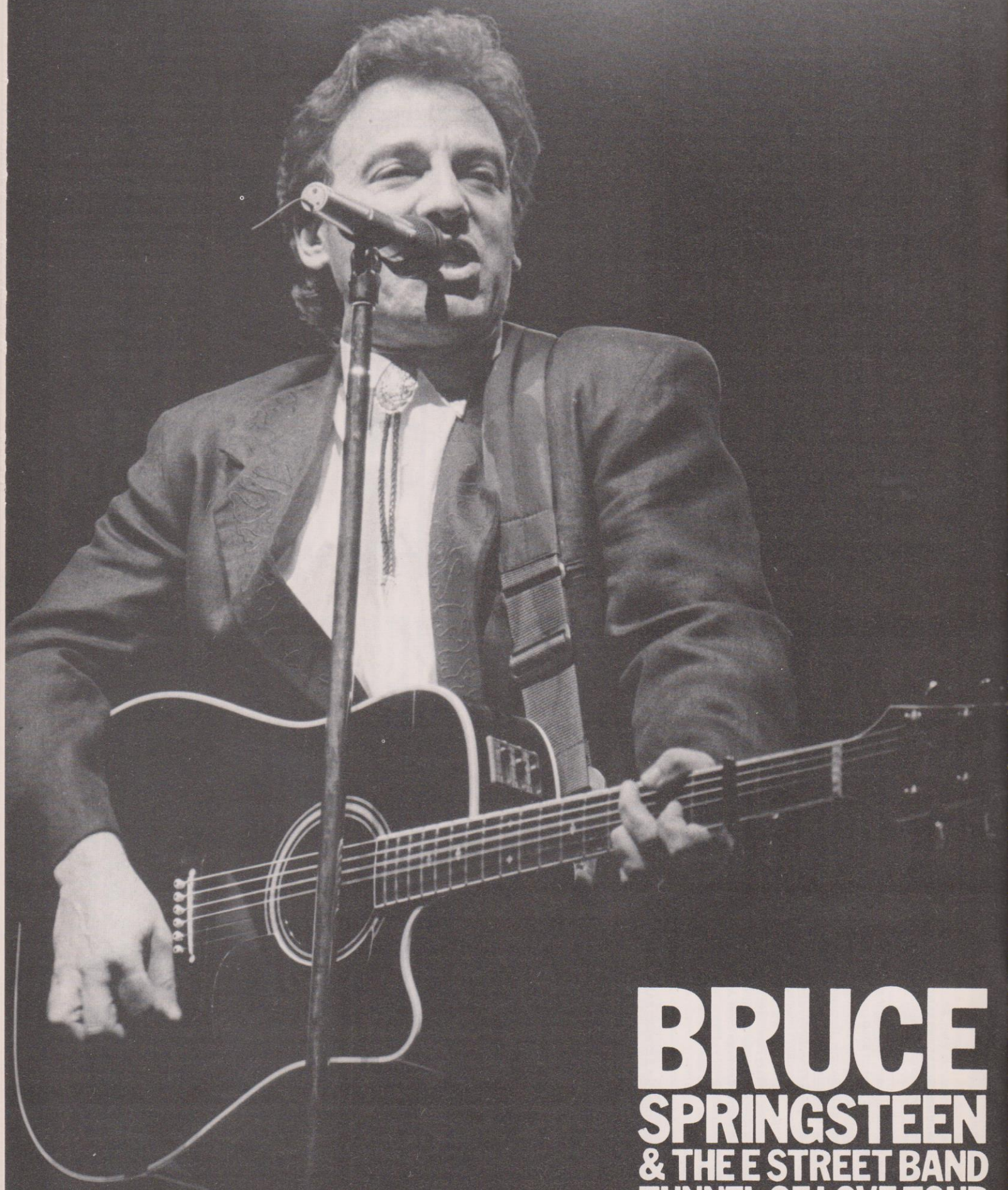
The next group of E Streeters were to come from an unusual source — an ad in the Village Voice. Many different players were auditioned though eventually Max Weinberg and Roy Bittan were added to the band. Both had done work on Broadway shows and done stints in rock bands and both were masters at their instruments. Roy, in particular, was a machine on the keyboards able to play "absolutely anything" as Mike Appel says. When the band started touring again that September they added Suki Lahav on violin. Lahav stayed through March of 1975 and many still call this the seminal period in E Street history. Bob Dylan's "I Want You" was the highlight of the set and many shows started off with "Incident on 57th Street" — experimentation was the matter of the day.

After Lahav left, Springsteen decided a guitar attack was in order and added Miami Steve Van Zandt to the band again. Van Zandt took on a Keith Richards-styled rhythm role and had the job of musical arranger whenever something unusual was called for. Steve also directed the Miami Horns who joined the band during their 1976 tour and played over 50 shows with the band. The horn section included Rich Gazda, Earl Gardner, Bob Malach, Bill Zacagni and Louis Parente. Apart from the addition of the horns, the core of the E Street Band remained the same for the longest period of its history — until Steve left in 1982.

In 1984 the E Street Band thought of auditioning guitar players but one special player already stood out — Nils Lofgren. Lofgren had extensive experience as a solo artist, with Neil Young's band Crazy Horse and with his own band, Grin. He took on the Van Zandt slot in 1984. Patti Scialfa also joined the band in 1984 — she had previously toured with the Jukes and had sung with David Sancious. She became only the second female to join the E Street clan. That line-up finished up the lengthy **Born in the USA** tour but for the **Tunnel of Love** tour Bruce again added a horn section — this time around made up of Ritchie "La Bamba" Rosenberg, Ed Manion, Mark Pender, Mike Spengler and Mario Cruz. The E Street Band has remained relatively stable when compared to many other bands that have been around for 15 years, but one would expect further changes are down the road as Bruce adds ideas or concepts to his ever changing body of work. 🎸





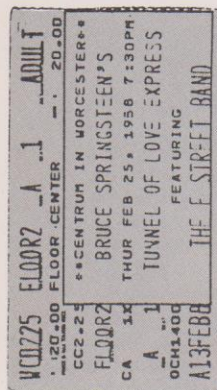


**BRUCE  
SPRINGSTEEN  
& THE E STREET BAND  
TUNNEL OF LOVE TOUR**



# "This is not a dark ride."

**WORCESTER, MA**  
**2/25, 2/28, 2/29**



**THE SHOW:** Tunnel of Love/ Be True/Adam Raised a Cain/Two Faces/All That Heaven Will Allow/ Seeds/Roulette/Cover Me/Brilliant Disguise/ Spare Parts/War/Born in the USA/ Tougher Than the Rest/She's the One/You Can Look/I'm a Coward/I'm on Fire/ One Step Up/ Part Man, Part Monkey/ Walk Like a Man/Dancing in the Dark/Light of Day// Born to Run/ Hungry Heart/Glory Days/I

Can't Help Falling in Love with You/Rosalita/ Detroit Medley.

**OUT OF THE TUNNEL:** After 15 years of burning down the road, Bruce Springsteen must realize he either has to seek new worlds to conquer or else must conquer the old ones differently. For his current tour, which started February 25 at the Worcester Centrum, he's assembled a bigger group (the trusty E Street Band plus a five-member horn section comprising Jersey Shore stalwarts) and given it the paradoxical assignment of fleshing out his new, more modest music; he's also put an arena roof back over his head. On the other hand, last year's almost-solo Tunnel of Love pumped down the volume to deflate further the myth and concentrate on Springsteen the person. The album's unguarded deliberations about marriage, mortality, and religion, presented in soft, country-influenced settings, stated his new, more unassuming agenda, one he now brings to the stage. Two of Springsteen's last three studio albums are solo works. So what kind of E Street Band does he need?

Any new relationship between singer and group is still getting worked out. On opening night, Springsteen played only "Born To Run" unaccompanied — and even then the group remained on stage. He offered nothing from Nebraska, and he made room for more of the band on eight songs from Tunnel of Love. Of course, Tunnel of Love is a problematic record to tour behind. Like Nebraska, it's a restless album on which a lone performer digs into his memories and reflects on just where he has come to stand. Back in the '70s, on songs like "Thunder Road" and "Born To Run," Springsteen's characters were on a quest they were certain would justify their deepest beliefs. On Tunnel of Love, as on Nebraska, the very idea of faith becomes a question mark.

Playing a show constructed around an album on which most of the group perform cameos, the E Street Band has its choice moments in material other than that from Tunnel of Love. A highlight of the second set was a rockabilly "You Can Look," featuring Roy Bittan's jolts of Jerry Lee Lewis piano and scalding Tympani Five vocals from the horn section.

Still, it's Springsteen's vision that has to get communicated, and Springsteen who has to do the communicating. And the tour's first attempt had its

PAUL NATKIN/PHOTO RESERVE PHOTO

## COMPLETE TOUR REPORTS:

The Tunnel of Love Express Tour has been making plenty of stops and for every single one, *Backstreets* has filed a report. You'll find complete song lists here for every show (at least a noting of all significant changes from "the show") and reports both from our writers and our readers on what each show was like. We've also compiled significant reviews from each stop and excerpted some of them. Finally, we've managed — through the kind help of our loyal readers — to score ticket stubs for every stop. Look at them closely (some are front row center!), close your eyes, get your ticket and we'll take you on a ride...

shaky sections. He has never had to strain to pull in an audience, but he's breaking in a new set structure, in which his old songs are selected and placed in relation to his new ones (for example, "She's the One" shed much of its beautiful-loser posturing coming after "Tougher Than the Rest"). As a result, he can't take anything for granted. The most awkward moment came during a childhood-remembrance rap about hearing a neighborhood couple's argument escalate into violence. Without much of a transition, Springsteen wandered into a recollection of venturing to the same street years later and wondering at how the locale had deteriorated. Most of the new raps sounded like early drafts of stories (maybe they are). The points he was aiming for — the importance of community, the need to feel a connection with one's home — were cogent, but he wasn't able to express them. Yet when the talk segued into "Spare Parts," his most explicit tale of broken relationships and promises, his lyrics articulated for him. The two songs that followed, a flesh-ripping take on Edwin Starr's "War" and a brutal "Born in the USA," that stuttered into a psychedelic breakdown and ended the first segment of the show with some raging interplay between Springsteen's distorted lead lines and Max Weinberg's demanding drums, underlined his ability to communicate directly, concisely, and without hesitation.

Untried structure or no, Springsteen still keeps the program elastic, ready to make hairpin turns. The first set included "Be True," a sweet, invitingly romantic 1980 B side, and "Roulette." "Roulette," a cautionary tale inspired by Three Mile Island and colored by the atmosphere of the No Nukes benefit concerts, featured a brief bend-and-twist guitar duel between Springsteen and Lofgren. The second set offered lighter surprises. After a tongue-in-cheek query, the horn section took a turn toward Stax and launched into "I'm a Coward When It Comes to Love," a witty new original based on

Gino Washington's "Gino is a Coward." "I'm a Coward" is heavy on Patty Scialfa's full-throated harmonies and is tossed out as a novelty, but the ambivalence of the lyric blends with the nervous laughter about love and sex on Tunnel of Love. Another unrecorded tune, the reggae "Part Man, Part Monkey," slid from the Scopes trial to complaints about wearing a monkey suit with equal nerve. The second set ended with a singeing "Light of Day," put across with enough fervor to make it a candidate for the "Travelling Band" of the '80s.

The last encore was most typical of previous E Street shows. A sweet version of Elvis Presley's "Can't Help Falling in Love" gave the horn section a chance to sing, and the dizzy revelry of "Rosalita" surprised even the band, which was invigorated by Springsteen's amplifier jumps and dopy dancing. The band made to leave the stage — but Springsteen wasn't finished. "Should I go for the heart attack?" he asked his fans. "On the first night?" The band crashed into a tumultuous Detroit Medley. "I'm just a prisoner of love!", Springsteen screamed in primo James Brown ecstasy at the end. A statement filled with ambiguity, given the nature of Tunnel of Love, but a more potent declaration from the show was that he's not a prisoner anymore — not of rock and roll, not of touring, not even of his own expectations. —Jimmy Guterman, Boston

**PRESS:** Bruce talks to Steve Morse from the Boston Globe and Robert Hilburn from the LA Times in his first interview on the tour (he also briefly chats with US while he lifts weights). The Morse/Hilburn piece goes out on the wire. Springsteen tells them "You can't come out and play oldies because then you're a damned oldies act. You can't just come out and try to push people's buttons with old songs — it's a waste of time." He calls Tunnel of Love "absolutely one of my best records." Springsteen says some of the songs were "left over from the acoustic music written for Nebraska," according to Morse. In reviewing the show the Globe calls it a "curve ball." The NY Times calls it "a rip-roaring, cinderblock-shaking jubilee," wherein "Mr. Springsteen is grappling with the demands of maturity." The Times critic also points out that "Mr. Springsteen stands, still, sings in one tone — a moan or a rasp or a choked-back croon."

**IN THE AUDIENCE:** Peter Wolf, Kevin McHale, Bill Walton, Rob Lowe.

**BLOOD ON BLOOD:** February 24, 9:26 p.m.: It was Springsteen Eve. The Tunnel of Love Express Tour was idling, waiting to shift into gear at the Centrum. At this precise moment, however, I had a more urgent matter on hand. My wife, Lisa, had just given birth to our first child, a girl, Justina Elisabeth. The Future. February 25, 12:15 a.m.: Lisa is "in a peaceful sleep a thousand miles away" and twenty feet down the hospital hallway sleeps the most innocent and precious gift I would ever receive. Sitting beside Lisa, walkman on with the soothing sounds of Springsteen washing over my tired body and swirling mind, a sudden, grave reality explodes within me. Today is the two-year anniversary of my father's death. But unlike the usual lengthy feelings of emptiness that I am accustomed to, the dark void vanishes with a single shot of light coming from down the hall. The Past. February 25, 8:10 p.m. The Centrum goes black. The crowd of 13,000-plus explodes with deafening applause as



# BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

the E Street Band, featuring a five-piece horn section, take their positions on stage. A blink of an eye and Springsteen is in sight. The Centrum suddenly feels cool, goose bumps run rampant. With a bouquet of brilliant red roses in his right hand, Bruce casually walks to his mic and asks, "Does everybody have a ticket?" And with that the roses fly into the front rows and "The Tour of '88" begins.

Trying to capture and hold to memory the numerous and priceless moments of a Springsteen show is an impossible task. It's like a roller coaster ride. Fast and furious, pause, twisting, turning, pausing, soaring and cascading through 360 degrees of life's passionate emotions.

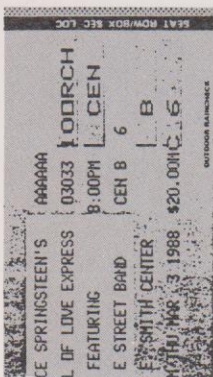
February 25, 11:59 p.m.: I fell back in my chair and watched the exits fill up as thousands of satisfied concertgoers, muscles aching and breath panting wearily disappeared into the outer rims of the Centrum and into the cold New England winter night. We had been a family for the past four hour. A very happy one. I pondered the last 27 hours of my life and realized that for one day, The Past, The Present, and The Future had merged. I smiled widely. I was the most relieved, most happy and most proud man in the world.

—Brian J. Reinold, Stoneham, MA

**2/28 SET:** Same set but Bruce adds "10th Avenue Freeze-Out" into second encore.

**2/29 SET:** No "10th Avenue" but Bruce plays "Love Me Tender" rather than "Can't Help Falling in Love."

## CHAPEL HILL, NC 3/3, 3/4



**PEOPLES EXPRESS:** On the Born in the USA tour, half of the people in the nearby Greensboro audience were from New Jersey via Peoples Express. Three years later Peoples is gone and ticket sales were limited to three states.

The beautiful new Dean Smith Center stands out in an area reminiscent of "The Andy Griffith Show." Local hero J.R. Reid would have been no match for Bruce in captivating the Dean Dome crowd. The twelve-hour drive was well worth it just to satisfy my eight-year longing to hear "Roulette" live. The acoustic "Born to Run" and the rockabilly "You Can Look" were also highlights.

Bruce's carefully thought out political statements brought cheers from the "Bible Belt" crowd. During the intro to the newly revamped "I'm a Coward when it Comes to Love" Bruce proclaims, "I have sinned! And I don't need no Pat Robertson to forgive me. Pat Robertson can kiss my ass!" Friday's show had a humorous note as Clarence retreated down the tunnel with torn pants during the medley. When Bruce sang "Spotlight on the Big

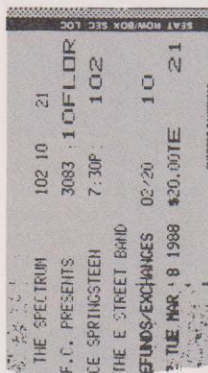
Man, Don't he Look Great" he turned and no one was there. The next line changed to "Where the hell did he go now?"

**3/3 SET:** Same as last night in Worcester.

**3/4 SET:** Same as first night in Worcester. Bruce goes back to "Can't Help Falling in Love" for encore song.

**SOUNDCHECK NOTES:** If the Tunnel of Love set lists have been predictable and similar, the soundchecks have been the antithesis of the sets. In Chapel Hill the band begins a pattern they will follow throughout the tour of using the soundcheck to rework oldies, pull out a few classic Bruce gems and to try some new songs by other artists. Those who see a few of the soundchecks argue that these tend to be more exciting than the shows themselves even though the house is empty. Unlike most bands, the E Streeters take their soundchecks extremely seriously and don't just yell "testing" into the mic. When they play a song they usually play the entire song, sometimes flowing into another similar tune. Roy Bittan, Danny Federici and Bruce seem to lead these sessions with keyboard work being the main glue that holds most of these songs together. Throughout the tour a few of the soundcheck-only songs slowly made their way into the "show" set. NC soundchecks included: "I Shall Be Released," "Mr. Tamborine Man," and "Just Like a Woman."

## PHILADELPHIA, PA 3/8, 3/9



**RAISING CAIN:** The Tunnel of Love Express rolled into Philadelphia for two shows and it had really picked up steam since the opener in Worcester. Even though the set was basically the same, the shows were more intense, possibly because Bruce was close to home and the audience was more into the show.

The first night Bruce was more animated than at Worcester, but his voice was hoarse and he seemed tired (he reportedly had the flu). But the second night was Bruce at his best. Drenched in sweat he still did "Raise Your Hand" after the "Detroit Medley," leaving the audience exhausted.

Having already seen the show I found myself analyzing Bruce's choice of material. Bruce seems to have chosen to play his "political" songs ("Seeds," "War," and "Roulette") without introductions to let the fans get the message. He plays "War" before "Born in the USA" to help drive home the real meaning of the latter, but it seems lost on the crowd. It amazes me that even in Philadelphia, where he has been popular for years, people don't seem to know "Adam Raised a Cain," "She's the One," "Be True" and even "Light of Day."

—Doreen Weed, Hightstown, NJ

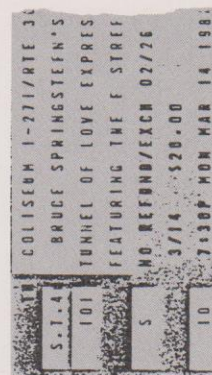
**3/8 SET:** "Love Me Tender" this time around. Rest of the set is the same. By "Shake," during encore, Bruce had broken three guitar strings.

**3/9 SET:** Only change is addition of "Raise Your Hand" at the end of the set as the last encore. With the horns this works wonderfully and tops off the show perfectly.

**PRESS:** The Philadelphia Inquirer points out that Bruce and Peter Parker of Spiderman look strangely similar. The Inquirer critic compares the show to "Roulette": Like the protagonists of that song, he points out, Bruce is "reshaping his band and repertoire to escape the stagnancy of endlessly reliving his own glory days."

**NOTES:** In personal ads in the paper, along with hundreds of ads for tickets (scalpers went crazy in Philadelphia) is an ad that says "Springsteen tickets wanted for Mar. 8th in exchng for 2 Blue 2yr Ikea sofas — \$800 new."

## CLEVELAND, OH 3/13, 3/14



**ONE STEP UP:** What a show! I had heard all the talk about how Bruce has been doing the same show all tour and not playing some old favorites like "Racing in the Street" and "Thunder Road," but I had to see him as soon as possible anyway. I was set for Cleveland, a town I'd before only heard about. The "Tunnel of Love" opening was great, and it was cool to see the entire

band dressed up; you could see how they've grown up a bit from the early days. Bruce paced the show well starting off rockin' with "Be True" and "Adam Raised a Cain," then allowing you to catch your breath for a chat with Clarence and some slower tunes, only to get right back into it to end the first set with everyone dancing and singing to "War" and "Born in the USA."

I've seen Bruce several times and it's tough to compare this show with others. He's at a different stage in his life now and I like it just fine. I was kind of hoping to hear "Thunder Road" or "Backstreets" before the show but, in the end, I didn't really miss them all that much.

—Sharon Carlos, San Leandro, CA

**3/13 SET:** Same.

**3/14 SET:** Same.

**NOTES:** Bruce passed up Cincinnati this tour but played Cleveland (3 hours away). He did send Cincinnati an autographed guitar — it was auctioned off for \$5,500 by an FM radio station. The weather in Cleveland for both shows was cold — the second show went on while a near blizzard raged outside. During the second show Bruce pulled Gov. Celeste's daughter on stage to dance with during "Dancing."

## CHICAGO, IL 3/16, 3/17



**I'M A COWARD:** On Wednesday he was a "prisoner of love," on Thursday he was a "prisoner of Chicago." The first show lasted 3½ hours and was stiff. No one in the band (including Bruce) seemed to have much fun during the first set, which was standard. The sound system at the Rosemont Horizon was poor, an unusual problem. It was difficult to understand Bruce when he spoke and

there was some feedback in the second set. The crowd didn't really wake up until "Born in the USA," which was the last song of the first set. Unfortunately, we were so loud, Bruce's voice was completely drowned out! Perhaps the happiest person was the (supposedly ticketless) girl who walked up to the box office at 8:15 and wound up with







rockers, on stage and they do "Raise Your Hand" to end the show.

**NOTES:** Before the show Grushecky was sitting near Dan Marino of the Miami Dolphins. A girl came up to Grushecky and said "Can you get his autograph for me?" Joe thought she meant Bruce. Joe went backstage and got Bruce's autograph and handed it to the girl and she said "NO! I meant Dan Marino!"

## ATLANTA, GA 3/22, 3/23

PRICE	SEC	ROW	SEAT		
\$72.50	44	1	1		
SIDE-STAGE 29A					
BRUCE SPRINGSTEEN					
TUNNEL OF LOVE EXPRESS					
FEATURING (NO CA)					
PAID TOWNS INCLUDED					
\$72.50	ADULT	THE E STREET BAND			
G6216211	PAID ON MARCH 22 1988				
0312855192	\$77.50 ADULT 32 4455				

**ALL THAT HEAVEN:** The show was fantastic, of course. It had everything to offer — new material, old stuff, fast rockers, slow songs, conversation, comedy, a whole lot of dancing, great music from the band (the Miami Horns were great!), and I didn't hear a single unfavorable comment from the crowd after the show. Bruce seemed a little reserved at first, but built up and up all through the

show until he had every soul on their feet, and the Omni shaking from the rafters!

—Sandi Campbell, Atlanta, GA

**3/22 SET:** Bruce again adds "Darkness" instead of "Seeds." During intro to "She's the One" he plays first verse of "Who Do You Love?"

**3/23 SET:** Back to the same set as Worcester (with "Love Me Tender" and no "Darkness").

**PRESS:** "He seems to be finished with the Byronic persona, the doomed grease-haired hero, shouting into the face of hell and riding to glory in a two-door Chevy" says the Atlanta Constitution. On "Born to Run" the same critic says, "Usually played as a climactic Gotterdammerung, Springsteen played the anthem slowed down, introspectively, alone on stage, accompanied only by his own acoustic guitar and harmonica."

**NOTES:** La Bamba's parents (Mr. and Mrs. Bamba?) came on the second night. In Atlanta, as in most tour stops not in the Northeast, the scalpers take a bath with tickets going for \$5 or less.

## LEXINGTON, KY 3/26

PRICE	SEC	ROW	SEAT
\$72.50	16	16	16
RUPP APEN/LEX KY			
BRUCE SPRINGSTEEN'S			
TUNNEL OF LOVE EXPRESS			
SAT MAR 26 1988 7:30 PM			
FEATURING!			
THE E STREET BAND			

**SHE'S THE ONE:** At 8:05 I fought to hold in the tears I felt stinging my eyes as the lights dimmed. I'd made it — I was seeing him again, live! I held the binoculars and watched the E Street Band take the stage and Bruce saunter out. They all looked so romantic in their formal attire. The Tunnel of Love Express was about to take off. It was a ride I will never forget.

I had been following the reviews since the genesis, as I expect most readers have, so I will only note my highest moments. I could hardly wait to hear "Roulette," "She's the One," and "Tougher Than the Rest," favorites which I had never heard live. The moment Bruce pulled the young lady on stage to dance with him made me believe someday I may make it up there. The encores started with "Glory Days" and the stadium lights were turned

# BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

on and left on through the finale. I watched the crowd dance with him; sing with him; and laugh with him. When Bruce and the Band moved to the front of the stage to bid us farewell, he waved and, it seemed, grinned up at ME. I felt as though he were thanking me even though I was at the other end and top of the stadium.

I could see genuine love, excitement, humor and sincerity on the face of this most gifted of musicians. I had just floated through the Tunnel of Love.

—Kim I. Ferus, Marcellus, MI

**3/26 SET:** Same as standard Worcester show with two additions. Bruce does one verse of "Ain't Got You" as an intro into "She's the One" and adds "Raise Your Hand."

**PRESS:** The Enquirer: "Dressed in a dark blue shirt and somber black vest, pants and boots, he looked like Gary Cooper in 'High Noon' as he sang 'Tougher Than the Rest' and 'I Don't Have You' (sic) in a subdued compassionate voice that spoke of tenderness and heartache."

**NOTES:** "Born in the USA" is particularly hot this night. During "Spare Parts" someone threw a green glow stick on stage and Bruce picked it up

and threw it behind the stage and said, "I hate these fucking things." The crowd of 23,000 was one of the largest of the tour and one of the wildest. Scalpers again took a bath.

## DETROIT, MI 3/28, 3/29

PRICE	SEC	ROW	SEAT
\$72.50	1	1	1
JOE LOUIS ARENA			
BRUCE SPRINGSTEEN			
TUNNEL OF LOVE EXPRESS			
TUE MARCH 29, 1988 7:30 PM			
FEATURING			
THE E STREET BAND			
ADULT			
22.50	1	20A	22.50
22.50	1	20A	22.50
2X MAIN FLOOR 1			

**DETROIT MEDLEY:** The two new tunes he's added to the set are good although I liked "I'm a Coward" better than "Part Monkey, Part Man." It reminds me of the songs he wrote for the first three Southside albums. He opened the encores with the acoustic "Born to Run." It sounds a little strange at first, but gives the song a whole different feeling (especially with 20,000 people singing along to every word). The rest of the encores were rock 'n' roll Bruce.

—Colin Dale, Bowmanville, DN, Canada

**3/28 SET:** Standard set but ends with "Raise Your Hand."

**3/29 SET:** Throws in both "Backstreets" and "Darkness" and again ends with "Raise Your Hand."

**PRESS:** A Detroit Free Press story outlines Bruce's current dress and asks fashion experts to comment. Fashion expert Mable Jones says Springsteen's new look is "very much in keeping with the myth-



DAVID DENENBERG PHOTO

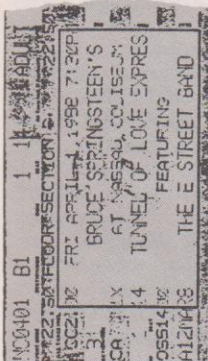




ology of the urban pioneer and even the rural pioneer." "Black is a sophisticated color" says Tom Julian of the Men's Fashion Association. "He's trying to be a little more gentlemanly, and what better way than using sportswear in a more dressed up vein. It's very trendy but directional."

**NOTES:** A Detroit radio station broadcasts the entire Worcester show on the night of 3/30. MTV filmed the first night and bits were used in their Springsteen special. "Ain't Got You" ran into a full two verses. The second show was one of the best of the tour with Bruce introducing "Backstreets" by saying it "was for all the old fans." Bruce introduces "You Can Look" with a story about going down to the mall to buy a boom box and the salesperson keeps asking him if he's going to buy the box and he says "I'm gonna break that fucking thing in a minute." Jon Landau tells a group of fans after the show that they won't see a better show than that.

## UNIONDALE, NY 4/1, 4/2



**4/1 SET:** Standard set with two full verses of "Ain't Got You" into "She's the One."

**4/2 SET:** Same with no "Ain't Got You"

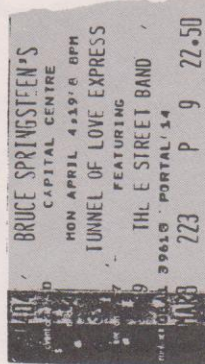
**PRESS:** NY POST: "The show generally seemed more reflective than some of the Tunnel shows perhaps because there were more slow, quiet songs. But whatever these minor points could reflect, they couldn't keep Springsteen from conveying a splendid time to all."

**NOTES:** A return to Uniondale — the site of one of Bruce's greatest shows ever and most certainly his longest show ever (during the River tour) — meant mixed shows. By most accounts the first night's show was off — neither Bruce nor the crowd seemed very into it. At one point a fan jumped on stage and Bruce grabbed him and threw him back towards a roadie, an unusual response for Springsteen. At one point Bruce mentions the political race and urges voters "don't vote for that fucking Bush." The second show is shorter as most of the on-stage raps and "Ain't Got You" are deleted

DAVID DENENBERG PHOTO

from the set. Bruce mentions the "E Street Band Volume Two," that will form in 15 years with all the children from the current band. At the end of "Cover Me" he adds a few lines of "Gimme Shelter." "Born to Run" is dedicated to Steven McDonald, a New York policeman recently shot and paralyzed while in the line of duty.

## LANDOVER, MD 4/4, 4/5



**BE TRUE:** Largo was full power all the way. The band seemed to be having as much fun as we were. The Miami Horns looked sharp in their grey suits and Patti was slick in her black mini skirt. The new stage is a visual asset as well as allowing great freedom of movement and the lighting has never been more effective. It was one of the best performances of his I have ever seen as the song

selection created a mood of uplifting energy. He grabbed us with the beat of all our hearts made one by his creations. When he went into "She's the One" I thought I'd go through the roof and "Born to Run" made me want to cry. Dancing to "Rosalita" was happiness to the Nth degree. It was all that heaven will allow.

Sarah Bradley, Washington, D.C.

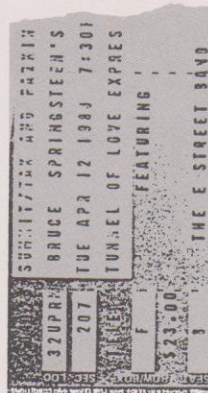
**4/4 SET:** Same.

**4/5 SET:** Same.

**NOTES:** Largo was one of the most difficult tickets to get on the entire tour with scalpers asking, and getting, \$200 a ticket (all of this thanks to ridiculously liberal scalping policies in Maryland). At the end of the first night Bruce said "I really had a good time and that's my message." The second show was better than the first as Bruce added a whistling part to "Be True" and took an uncharacteristic guitar solo on "Born in the USA" showing off a new lick. Bruce finished the show with a somersault. In the most widely publicized event of the tour, Fawn Hall (who had already attended a Worcester show escorted by current beau Rob Lowe), sends a note backstage to Bruce that says

something like "I'm Fawn Hall, I'd like to meet you." Bruce's reply is short but direct: "I don't like you. I don't like your boss, I don't like what you did. Thank you." (He also implied in the note that he was a Democrat.) This, along with his earlier comments about Bush, reflect a growing political activism on the part of Springsteen.

## HOUSTON 4/12, 4/13



**4/12 SET:** Same, no "Love Me Tender."

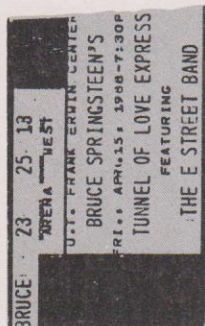
**4/13 SET:** Again, no "Love Me Tender." Set now runs like this: Tunnel of Love/Be True/Adam Raised a Cain/Two Faces/All that Heaven Will Allow/Seeds/Roulette/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Walk Like a Man/Dancing in the Dark/Light of Day//Born to Run/Hungry Heart/Glory Days//Rosalita/Detroit Medley/Raise Your Hand.

**NOTES:** After a week off Bruce hit Houston for two shows that didn't sell out — several thousand empty seats remained. Bruce didn't seem to mind, though — he talked about the band's first trip to Houston by train in 1974. He picked a 12-year-old girl for "Dancing." "Seeds" was particularly moving in this city. Bruce changed the story before "Spare Parts," talking now about a girl who couldn't put her old love in the past. During the "All that Heaven Will Allow" story about girl-watching, while Bruce and Clarence sat at the edge of the stage and talked, a girl from the third row moved to the front of the stage and waved flowers. Bruce said, "Not now sweetie, I'm doing this." Then he said, "Well, she is wearing a red dress." He took the flowers and gave her a kiss. It was Max's birthday — at the end of the show Bruce did three somersaults and gave Max a hug.

SUMMER '88 BACKSTREETS PAGE 25



# AUSTIN 4/15



**STOLEN CAR:** Bruce's relationship in Austin began way back in 1974 when he first played the Armadillo for \$1, and every tour since then has found him playing here. His mention of the "Armadillo" at the last stop here was received with warm thanks, for even though his hometown is a long way from Austin, many aspects are similar. The show he delivered was full of new songs, old favorites and B-sides that satisfied fans of all ages.

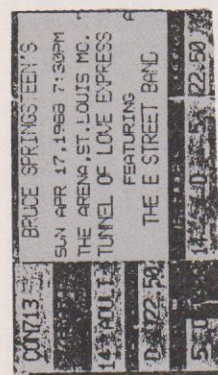
—Tom Friedrich, Austin, TX

**4/15 SET:** Same.

**SOUNDCHECK REPORT:** Soundchecks continue to feature experimentation, with Ry Cooder's "Across the Borderline" frequently appearing. Bruce also does "Follow That Dream" during the Austin soundcheck and three versions of "Tunnel of Love," the one new song that the band seems to continue to practice. Other songs that show up in the soundchecks in Houston or St. Louis: "Valentine's Day," "Ramrod," "Brown-Eyed Girl," "Tupelo Honey," "It's My Life" and Hank Williams' "I'm So Lonesome I Could Cry."

**NOTES:** A lively college crowd made Austin a hot show. Bruce and the band played up to the crowd and Nils and Clarence both seemed more into this show than others. "Adam Raised a Cain" was particularly hot. Bruce talked about the "Home Shopping Network" again before "You Can Look." To finish out "Glory Days," Bruce counted off the years: "35, 36, 37, 38..."

# ST. LOUIS 4/17

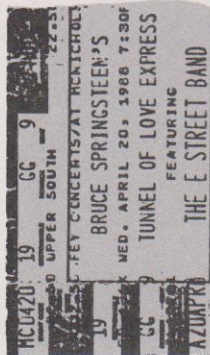


**4/17 SET:** Same.

**NOTES:** St. Louis was a date added rather late in the tour — two shows were actually scheduled but the hockey team's success allowed only one show. This was clearly one of the best shows of the tour, in large part due to a tremendous crowd. Bruce seemed particularly taken by the crowd behind the stage who responded to his every move. Bruce screamed through "War"

with unequalled energy, while "Born in the USA" was longer than ever played before. Bruce took a riveting guitar solo during this song and Max was all over his drum kit. During the second set's "I'm a Coward" the crowd behind the stage started singing the chorus, much to Bruce's amazement, and he led them through it a few extra times. During "Dancing" Bruce even climbed down the stairs near the horn section to get closer to the crowd. Bruce thanked and thanked the crowd after the show and made a particular fuss about Mark Pender, calling him "Loose" Mark Pender.

# DENVER 4/20



**DANCING IN THE DARK:** I managed to procure, neither by hook nor crook, front row center tickets for the Denver show, and the results were as you would certainly expect: magnificent and indescribable. The show itself was hot, Bruce was indefatigable, and the band was tight. It was an experience I'll never forget.

What made the whole night even more dramatic, however, is the

fact that my wife, Janice Robinson, was taken on stage for "Dancing in the Dark." This was particularly wonderful since I had learned during the show that a beautiful young woman sitting next to us was a friend of the road manager, and had gotten her tickets from him the night of the show. I certainly expected that she would be the person Bruce took on stage. But not so.

As always, Bruce reaffirmed the faithful, proving once again that he dances to the beat of a different drummer. I can attest to the fact that his selection of my wife as his dancing partner for "Dancing in the Dark" demonstrates without question that such selections are not "fixed," but reflect Bruce Springsteen's own desire to interact with his fans.

—Scott Robinson, Denver, CO

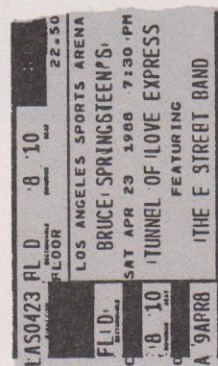
**4/20 SET:** Same, but Bruce now makes "Sweet Soul Music" a separate song and ends the show with it.

**PRESS:** The Denver Post: "But it would be a mistake to put too much emphasis on the understated aspects of Springsteen's concert. His sense of humor and joie de vivre onstage were equal elements in his presentation. While his show was ultimately fixed on his becoming older and wiser, Springsteen also managed to remain funny and gregarious as well." The Rocky Mountain News: "Patti Scialfa's improved role was a nice surprise and proved to be no disguise, brilliant or otherwise. Relegated to limited backing vocals for the Born in the USA tour, she's cut loose for this round, slam-

ming out rhythm guitar and providing a rich feminine jolt to Tunnel's tales of woe and wonder. "Cover Me" was another butane torch of a song — a plea for emotional shelter. Springsteen and Scialfa paid homage to the Rolling Stones song about the same thing by repeating the 'It's just a kiss away' chorus of 'Gimme Shelter.'"

**NOTES:** Denver was also a hard ticket because of only one show. Springsteen again mentioned the Home Shopping Network, saying "I hate that goddamn thing." His rap is so good he could always consider future employment as a salesman on that channel.

# LOS ANGELES 4/22, 4/23, 4/25, 4/27, 4/28



**4/22 SET:** Same.

**4/23 SET:** Tunnel of Love/Be True/Adam Raised a Cain/Two Faces/All That Heaven Will Allow/Seeds/Roulette/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA/Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Backstreets/Dancing in the Dark/Light of Day/Born to Run/Hungry Heart/Glory Days/Rosalita/Have Love, Will Travel/10th Avenue Freeze-Out/Sweet Soul Music/Raise Your Hand.

**4/25 SET:** Same as 4/23.

**4/27 SET:** Same but "Across the Borderline" replaces "Backstreets."

**4/28 SET:** Same as 4/27.

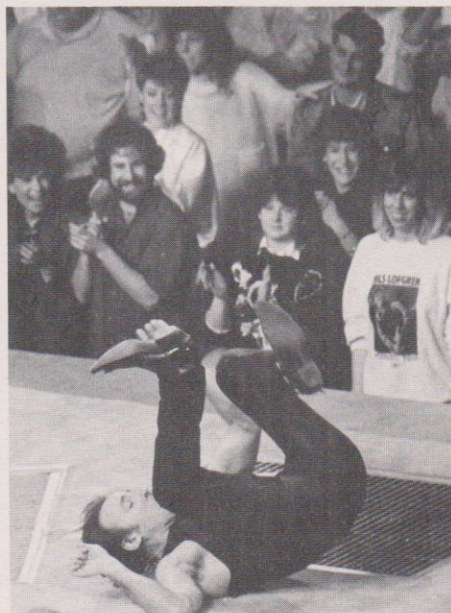
**PRESS:** LA TIMES: "The result was the most studied, yet most radical and liberating appearances yet by the man who combines the sexiness and abandon of '50s rock with the commentary and craft introduced in '60s rock."

**TICKETS:** Surprisingly good for L.A. First three nights were much easier than the last two. Persons buying tickets from the box office right before showtime were taken in immediately so they could not turn around and resell the tickets.

**IN THE CROWD:** U2, Jack Nicholson, Molly Ringwald, Judd Nelson, Vanna White (front row), Dustin Hoffman, Roy Orbison, Alan Thicke, Richard Belzer, and many other stars.

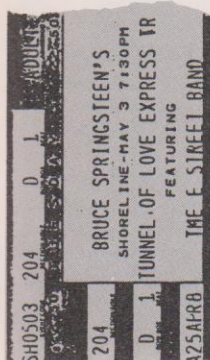
**NOTES:** LA was the first long multiple night stand of the tour, and Bruce changed the set substantially for the first time in ten shows. The second night Bruce led the crowd in singing "Happy Birthday" to Roy Orbison, and talked about the influence of his music. Though Bruce had rehearsed Orbison's "Cryin'" in the soundcheck, the two unfortunately did not perform together. The bump and grind special "Have Love, Will Travel" gives the "Detroit Medley" a much needed rest, and gives LaBamba a chance to show off more than his trombone. At least three of the shows were digitally recorded for future use and the fourth and fifth nights were filmed, principally for a "Tougher Than the Rest" video, though much more footage was shot. The highlight of the last two shows was the stunning version of Ry Cooder's "Across the Borderline." Springsteen had soundchecked on this song for weeks as mentioned in the Rolling Stone article. The arrangement and performance of the song was understated, but tremendously passionate and powerful.

DEBRA L. ROTHENBERG PHOTO





# BAY AREA 5/2, 5/3



**5/2 SET:** Same as 4/28, but "Walk Like a Man" replaces "Across the Borderline."

**5/3 SET:** Same with "Backstreets" replacing "Walk Like a Man," and "Little Latin Lupe Lu" and "Twist and Shout" coming after "Raise Your Hand."

**SOUNDCHECK REPORT:** Roy plays part of "Jungleland," Nils sings "Man at the Top," Clarence's son sings, Bruce does

"I'm So Lonesome I Could Cry." Bruce allows a few hundred people in early who had been in line since noon to hear the last song of the soundcheck, Orbison's "Cryin'."

**IN THE CROWD:** Douglas and Adelle Springsteen.

**TICKETS:** Sold by mail order only. Approximately 6,000 reserved seats for each show and 12,000 lawn seats. Lawn seats were available for around face value both nights, but reserved seats were \$60 and

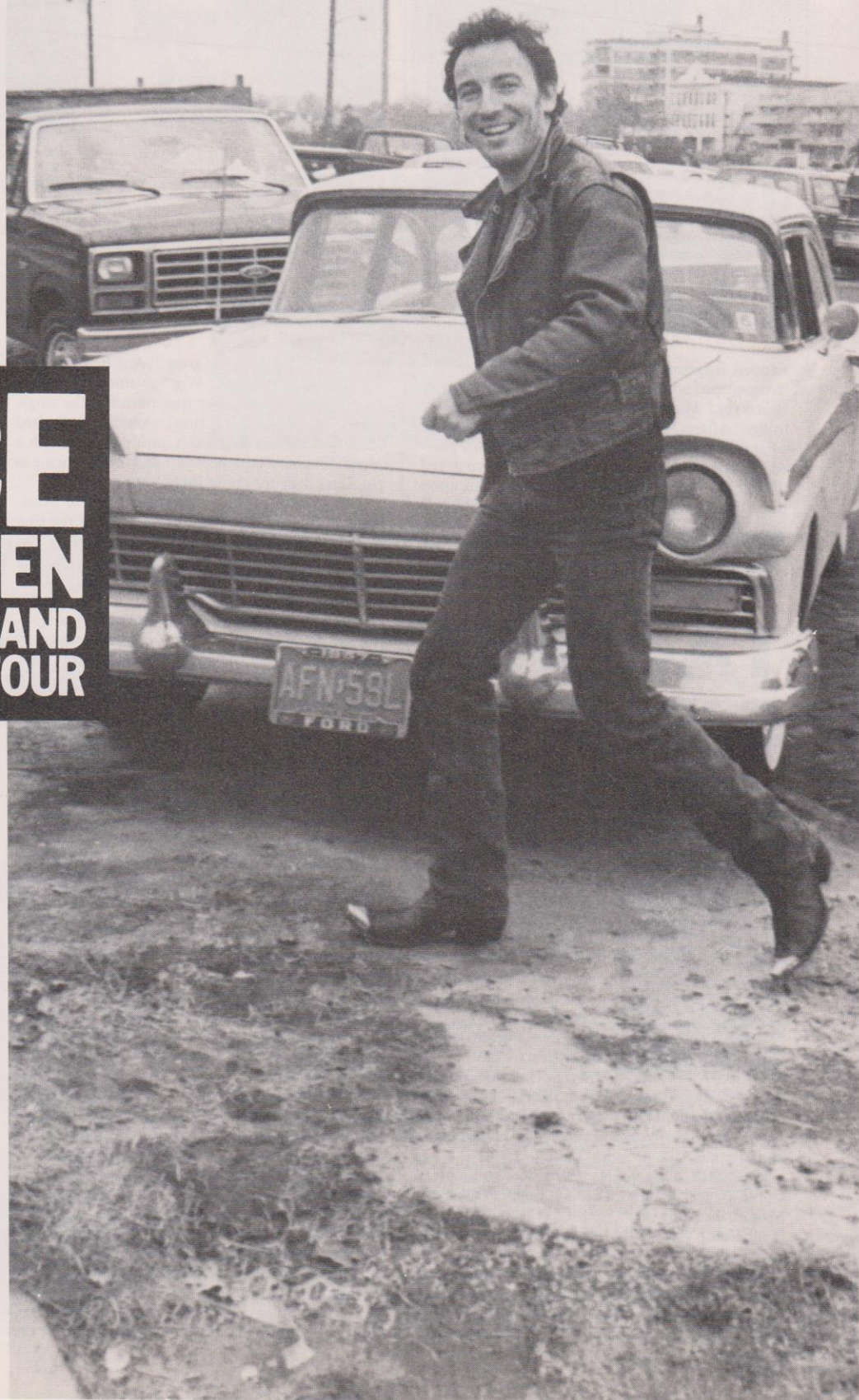
## BRUCE SPRINGSTEEN & THE E STREET BAND TUNNEL OF LOVE TOUR

up. There was a two ticket limit. Easily the most fair ticket distribution on the tour.

**PRESS:** SF CHRONICLE: "No longer the lone-some renegade seeking redemption and meaning in life, Springsteen has clearly found himself and has created a sweeping, panoramic view — probably the finest of his career — to share his new vistas."

**NOTES:** This was the first show of the tour where Bruce was facing every member of his audience, as there were no seats behind the stage, and this only seemed to magnify his energy. Springsteen was all over the stage, on the speakers and even in the crowd. For the first time since probably the River tour, Springsteen not only entered the crowd but climbed up on a seat and sang "Hungry Heart" while the crowd gently held him up. Not satisfied, during "Glory Days" Bruce, Clarence, Nils, Patti, and the entire horn section climbed down to the crowd again, dancing across the front row. The rest of the band just looked on in amazement. Bruce dedicated "Walk Like a Man" to his father ("this one's for you, pops") and looked directly at his parents throughout the song. The second night was simply wild. Bruce brought his mother on stage to dance with during "Dancing in the Dark," to the ovation of the crowd. Bruce confessed that he learned all his moves from his mother. Bruce and band again re-entered the crowd during "Hungry Heart" and "Glory Days," and he spoke to the crowd even more than usual. After "Raise Your Hand," as the band took in their applause, Bruce

DEBRA L. ROTHENBERG PHOTO

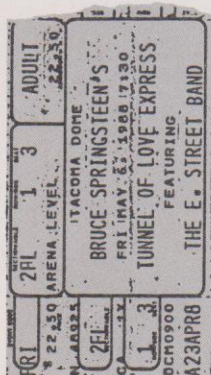






stepped forward and the crowd wouldn't let go. Bruce turned and called for his guitar and suddenly Bruce told Max "do that Little Latin Lupe Lu thing." After a few verses Bruce said, "I'm not sure what we're gonna do here, 'cause we haven't played this song in about ten years." Bruce then asked the band if they had any ideas, before he hit upon the obvious. After a long "Twist and Shout," Bruce thanked the crowd and left the band saying, "you figure out how to end it." The band just laughed until they found a way out. It was the longest show of the tour.

## TACOMA 5/5, 5/6



5/5 SET: Same as 5/1.

5/6 SET: Tunnel of Love/Be True/Adam Raised a Cain/Two Faces/All that Heaven Will Allow/Darkness/Seeds/Cover Me/Brilliant Disguise/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Backstreets/Light of Day/Born to Be Wild//

Born to Run/Hungry Heart/Glory Days/Rosalita/Have Love, Will Travel/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Twist and Shout.

**SOUND CHECK:** First night: "I'm So Lonesome I Could Cry," "Cryin'." Second night: "Big Boss Man," "Let it Be Me," "Cathy's Clown," "Cryin' in the Rain," "Rock 'n' Roll Music," "Sweet Little 16."

**NOTES:** The first Tacoma show was a particularly hot one — early on Bruce talked about the last time he played here and made reference to how ill he was. "Last time I was here, I was sick as a dog," he



said. "But tonight, I feel great." And he showed it. Especially exciting was "War" — this song sounds so much better this tour that releasing the single again, around election time, wouldn't be a bad idea. The second set kicked into high gear with a nice "Tougher Than the Rest" and for "Dancing in the Dark" Bruce chose three young girls.

The second Tacoma show was the real heart-stopper, though. It lacked the intensity of the first show or of the Bay Area shows for that matter, but it was probably the most spontaneous and exciting of all the shows on the tour. He did both "Darkness" and "Backstreets."

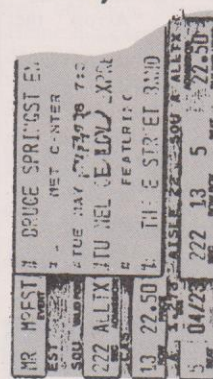
Perhaps the reason for the spontaneity came because early in the first set some morons jumped on stage, grabbed the mic and yelled. Bruce's response was "the stage is for the fucking band. Boy, do I hate assholes like that." It obviously upset Springsteen, but it also knocked him enough off kilter so that he clearly had to rethink what he was doing, and for that reason alone the show was different. He dropped "Roulette" from the first set and played both "Darkness" and "Seeds," the only show with both. For the second set Bruce cut almost all the stories out but he made up the time by playing more songs than usual and playing longer guitar solos. The biggest surprises were saved for the end of the set — for the first time in four years there was no "Dancing in the Dark." It was unclear whether Springsteen forgot the song or intentionally left it out. When the intro to "Light of Day" began, Bruce seemed almost to switch back to "Dancing," but then he looked at the band, almost seeming to acknowledge that they'd skipped "Dancing."

That wasn't the end of the surprises though — what had started as "Light of Day" quickly turned into a searing version of "Born to Be Wild." Previously the band had played around by adding a few riffs of this song into the piece but this time through they went all the way — playing a killer version of the tune that would put Steppenwolf to shame. Quickly, though, the song worked back into "Light of Day" and if there was ever any doubt that this was a road song, it was laid to rest.

The show ended with another wild encore set including the new highlight of the show, "Have Love, Will Travel." The song is an oldie written by Richard Berry (the author of "Louie, Louie") but the version Bruce covers is that by the Sonics, a '60s Northwest group. Bruce acknowledged this for the

first time in Tacoma and the crowd went wacko. He ended up with "Twist and Shout." It was the second longest set of the entire tour and probably the strangest and most revealing show.

## MINNEAPOLIS 5/9, 5/10



5/9 SET: Same as 5/1.

5/10 SET: Tunnel of Love/Boom Boom/Adam Raised a Cain/Two Faces/All that Heaven Will Allow/Seeds/Cover Me/Brilliant Disguise/Cautious Man/Spare Parts/War/Born in the USA//Tougher Than the Rest/Ain't Got You/She's the One/You Can Look/I'm a Coward/I'm on Fire/One Step Up/Part Man, Part Monkey/Backstreets/Dancing in the Dark/Light of Day//

Born to Run/Hungry Heart/Glory Days/Rosalita/Have Love, Will Travel/10th Avenue Freeze-out/Sweet Soul Music/Raise Your Hand/Twist and Shout.

**NOTES:** Surprises continued at the Met Center, as Bruce revealed more set changes during the second night show. The first surprise was "Boom Boom," a song written by John Lee Hooker and covered by the Animals, whose version Bruce's resembles. During the story for "All that Heaven Will Allow," Bruce significantly changed his message. Instead of telling Clarence had had to go home to his wife and be in bed by 11:30 he said, "Let's stay up until 4 am tonight." The story before "Spare Parts" was replaced by a Dylanesque "Cautious Man," and "Backstreets" was back in the set again. During "Twist and Shout," Bruce brought 10 or 12 persons from the front row up on stage to dance along.

## INDIANAPOLIS 5/13 NEW YORK 5/16, 5/18, 5/19, 5/22, 5/23

Backstreets will continue with complete coverage of all remaining Tunnel of Love Express Tour dates. Readers can help by sending in their comments, ticket stubs, local press, photos, and set lists. This section written by Charles R. Cross and Erik Flannigan. Special thanks to Cathy Bell, Grant Alden, Bernie Raneilone, Marty Venturo, David DuBois, Brad Peaslee, Mark Nissen, Josh Jacobson, Michael McCambridge, Jimmy Guterman, our friend in Philly, Scott Byron, Charlie Mailings, Edna Gunderson, Randy Curwen, Bill Irwin, Mike Oh, Amelia Hefferlin, Keith Seinfeld, Max Vlahovich, Glenn Martin, Ed Betty Jr., Barry Elliot, Julie Fingersch, Michael Kraft, David Peltz, Marc and Brett Rovner, David Stamberg, Gayle Spencer, Mary Ann Beavers, Shelby Smith Jr., Laurie Carter, Susan Park, Becky Thompson, Tom Bell, Ead Daniels, Bill Shugrue, Bunky Cochran, Dari Silverman, Mike Estelle, Morgan and Anne Groves, Alan Glaser, Mike West, Billy Smith, Stephen Bumball, Steve and Phil at Badlands, Tina Bode, Jen Brodie, the staff of Jim's Van Repair and Tackle Shop, Three Forks, Montana. And all the other Bruce Tramps without whose time, energy, xeroxes and automobile repair skills these reports couldn't have been compiled. 🐾

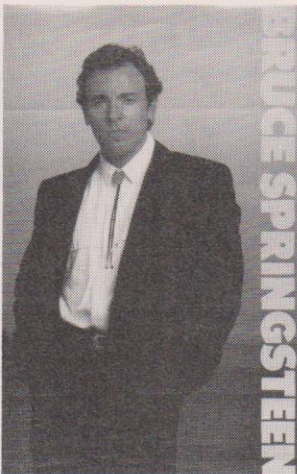
BILL GARVIN PHOTOS



BRUCE SPRINGSTEEN  
TUNNEL OF LOVE EXPRESS TOUR



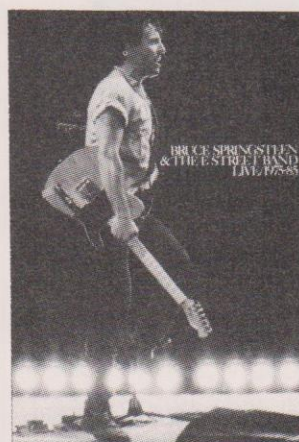
WP#88: 24" x 36". Flowers. \$8



WP#89: 24" x 36". Beach. \$8



WP#2: 24" by 36" Flag shot. \$10



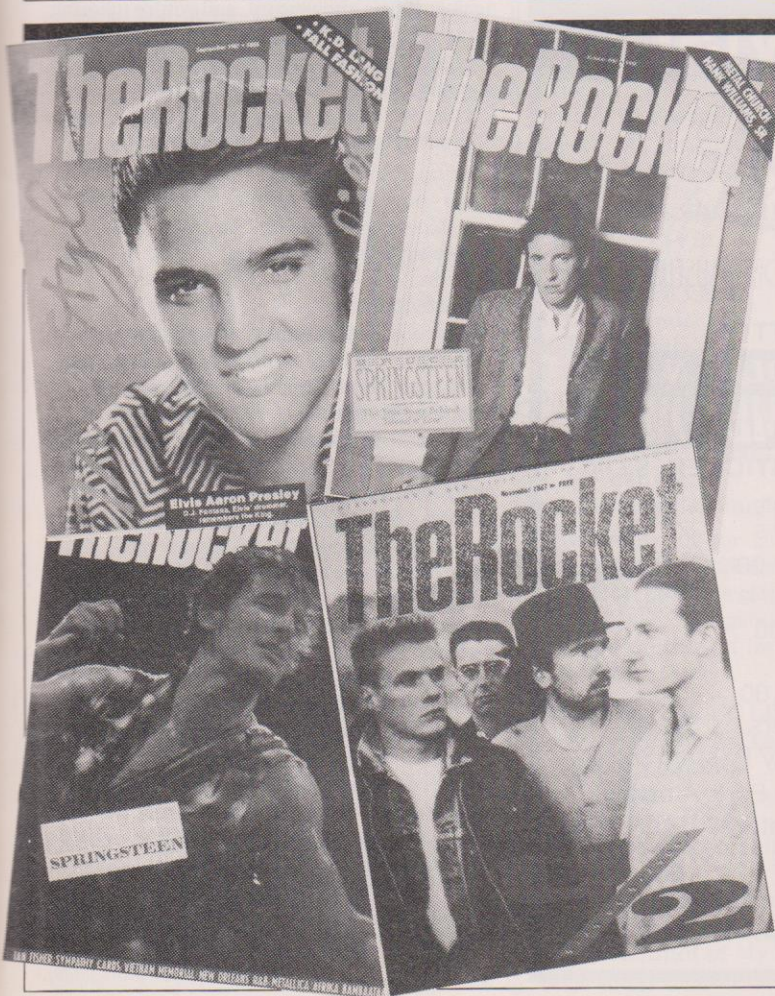
WP#8: 25" by 37" Live cover. \$8

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WP#5: 25" by 37" 4 shots. \$8

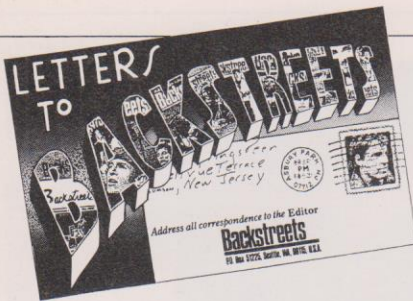


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## Blind Faith

Dear Editor:

I'm writing in reference to your Boss Hotline message in early April where you reported that Erik felt the Nassau shows were not as good as others on the tour. I strongly disagree with your opinion about it. Why would you have the audacity to say it was bad? Is it because of Bruce's change? So what? Everybody changes and every year he changed.

Doesn't *everyone* out there agree with me? We, and you at *Backstreets*, should *accept everything he does!!!* [Writer's emphasis.] If we don't, I don't think we're true fans. Even if he played for two hours, I won't be disappointed. It was my first Bruce concert and I was in heaven. So I think you should think about how we feel before you speak, for Bruce's sake.

Vicki Meier  
Pleasant Valley, NY

## Mr. Outside

Dear Editor:

I can't believe that *People* magazine placed Little Steven's *Freedom, No Compromise* among the "ten worst" albums of 1987. The album is as emotionally honest as *Tunnel of Love*, as thought provoking as *The Joshua Tree* and as funky as *Sign o' the Times*, to name three albums that were placed among the Ten Best. I'm not putting down the artists who recorded them, but I think they were put on the list because they were best-sellers, whereas Little Steven's album barely dented the chart (it peaked at #80 on *Billboard*'s album chart after only four weeks). If it had climbed 79 notches higher, the critics would have been considerably kinder. Not that it really matters; how can you take seriously any magazine that finds Brigitte Nielsen "intriguing"?

Another beef this month: Nerdy "60 Minutes" comic hack Andy Rooney, in an effort to show how imaginative he is, did a segment poking fun at rock lyrics — definitely a novel idea, since would-be wits have only been doing that for about 30 years (for Andy, that's a *new* idea), back when Steve Allen would walk on-stage and recite lyrics as if they were great poetry. There was nothing remotely funny about that bit, though he did dress better than Rooney. In any case, one of the songs cited was Bruce's "Ain't Got You" which contains what Rooney considered a major historical

goof — the reference to King Farouk. We all know that only a rock lyricist would make a mistake like that for the sake of a rhyme — the writers of "Puttin' On the Ritz" knew perfectly well that Gary Cooper made a career out of playing mostly cowboy roles — that's how you're supposed to dress to a formal dance.

Bill Sorensen, Jr.  
Latham, NY

## On the Prowl

Dear Editor:

I went to the Stone Pony a while back for their 14th Anniversary Weekend. Everything seemed in place for a Bruce appearance: a Sunday night, Cats, last weekend before the tour, and a special Pony occasion. Apparently, everyone in NJ had the same idea: the place was packed! Alas, Bruce did not materialize, and I admit I was as disappointed as anyone. What irked me was that much of the crowd was there *only* to see Bruce, and they were extremely rude! First, some people around me began to boo Joey and the Works, and invited them to leave the stage. When Cats came on, it was more of the same, and when Glen Burt-nick came up to do a few *Heroes and Zeroes* numbers, people were calling, "Glen Burt-nick, who the HELL is that?" and answering the question with derogatory comments. In my opinion, if you aren't coming down primarily to enjoy these fine bands, you might as well stay home and not waste your time. The odds are against Bruce showing up, and you're ignoring some really good music. If I ever am fortunate enough to see Bruce at the Stone Pony, I'll no doubt be thrilled, but it'd be icing on the cake. I for one would like to see the talented Jersey Shore bands keep up their good work!

Cathy Vocke  
Plainsboro, NJ

## End of the World

Dear Editor:

Recently I have let my subscription run out. To some, that may mean anarchy, but I have seen reasons to move on. Here's my opinion on the music scene.

We're in an era of the changing of the guard. Bands like R.E.M., the Cure, Sisters of Mercy, and other progressive rock performers have opened my eyes. They have, collectively, got my interest in music booming once again. I still think Bruce is a *very good* artist. But, the Bruce of the '70s was absolutely dynamite. From what I've seen, the groups I've mentioned remind me of the 1970s Bruce. Hard hitting lyrics, tough edge guitar licks, powerful beats, combined with very catchy melodies. All of this with big cult followings, yet they continue to be rebel rousers.

No, I don't look down on people like Bruce. He gave me wonderful times during the '70s and early '80s. What turns me off are people who comprise your readership. Just looking at your "Hot 99" is reason enough to conclude that my beliefs differ from most viewpoints in your mag. Idolizing Bruce is one thing, con-

(Continued on next page)

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(Continued from previous page)

tinually ranking people like Southside Johnny and Steve Van Zandt ahead of performers such as R.E.M. is something else. In my eyes it's like ranking the Bay City Rollers over the Beatles. By the way, continuously putting Lone Justice up there wouldn't have anything to do with Van Zandt's interest in them, would it? Nah!

Maybe R.E.M. is right. It is the end of the world as we know it!

**Rick D'Alessandris**  
Aliquippa, PA

## Wreck, Part 3

**Dear Editor:**

I just bought your magazine today for one reason. On Sept. 1 I was hit by a car. It was a terrible accident. Anyway, my aunt's sister lives four houses away from Bruce so he sent me the new album — autographed. It said, "Dear Courtney get better soon, all my best, Love, Bruce Springsteen." You should see his handwriting, it's so neat!

**Courtney Banks**  
Baltimore, MD

P.S. I'm still in the hospital, but still he's awesome.

## Ain't Got Tickets

**Dear Editor:**

I am writing to you in regard to Springsteen's opening night at the Centrum in Worcester, MA. I would just like to say that I don't think that it was fair that the Centrum officials held and sold a certain number of tickets for the Worcester city officials.

I waited in line outside the Centrum Thursday, February 25, for about six hours hoping for tickets and not getting any. As other concert halls do, I figured the Centrum would sell remaining tickets for the show that evening that day, but they didn't. I was upset when I didn't get any tickets, but what really bothered me was when the Centrum said that they didn't have any left. Now I know for a fact that they did have some because I managed to go where the media was and I saw a Centrum official give four tickets to a city councilor for his kids, who had just asked for them. I don't think that is fair because Bruce's real fans are the ones outside waiting for a chance to purchase this golden ticket. Why should the politicians get them easily just because they are politicians?

According to an article in the *Boston Herald*, it is against the law in Massachusetts to allow politicians to buy tickets this way from the Centrum. I hope the Ethics Commission fines them. If Bruce tours near me again, I hope I can get a ticket without having to worry about the politicians getting all of them.

**Kathy Duggan**  
Leeds, MA

Address all correspondence to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in Backstreets.

## Contest

What Bruce Springsteen songs would you most like to see Bruce play in concert? That's the question we asked our readers in our most recent contest. We refer here to songs that Bruce has never played, or songs he hasn't played in a while (in other words "Born in the USA" done electric is not an infrequently played song and does not qualify). Out of these responses we came up with two lists: The Top Ten Songs Never Before Played Live and The Top Ten Songs Infrequently Played Live. In each category we got hundreds and hundreds of songs that people voted for — everyone seemed to have their own personal favorites. The top ten lists were the songs that stood above the rest and got the most votes. Of the entrants we picked five out of a hat and sent them Backstreets sweatshirts. There were several votes for "Be True" and "Roulette" — both have been included in the *Tunnel of Love Express* set making some fans happy. The complete list follows.

### THE RARE TOP TEN LIVE:

1. The Promise
2. Incident on 57th Street
3. The Fever
4. Rendezvous
5. Be True
6. Thundercrack
7. Meeting Across the River
8. Night
9. It's My Life
10. Stolen Car

Here's the list of the top ten songs that are outtakes that people voted on. It's interesting to note that the majority of these songs are outtakes from the last few records.

### THE NEVER BEFORE PLAYED TOP TEN LIVE:

1. Cindy
2. This Hard Land
3. Loose Ends
4. The Angel
5. Cynthia
6. Take 'Em As They Come
7. Rickie
8. Chevrolet Deluxe
9. Murder Inc.
10. Preacher's Daughter

Here's one of our favorite lists we liked enough that we decided to reproduce it — Phil Ceccola ranks as one of those early Bruce fans who followed Springsteen back in the early days and we thought his list was particularly insightful.

### PHIL CECCOLA'S LIST:

1. Take Me Out To The Ball Game
2. Pretty Flamingo
3. Frankie
4. Hang 'Em High
5. You Never Can Tell
6. I Want You
7. Around and Around
8. Carol
9. Double Shot of My Baby's Love
10. If I Were The Priest

## ROCK & ROLL CONFIDENTIAL

is the monthly newsletter edited by Springsteen/Elvis biographer Dave Marsh. RRC scours the world for the records, videos, movies, and books that our music-hungry subscribers want to know about. From Prince to Tito Puente. From Polish rock bands to Bruce Springsteen. From Madonna to the Minutemen. From Def Leppard to Louis Armstrong. And almost everything in between.

Plus the inside story on music censorship, ticket scalping, and payola. We accept no advertising so we are free to shower our affection on the music and our wrath on the music industry. Music fans read RRC because they love it, record company executives read RRC because they hate it. Why don't you join them? Send \$21 for one year (12 issues) to RRC, Dept. BS, Box 1073, Maywood NJ 07607. Two year subscriptions are \$35.

"AVIDLY READ"--*L.A. Times*

"A STEAL AT \$21 A YEAR"--*Playboy*

"THE ONLY PLACE THE DISCUSSION IS TAKING PLACE"--*Jackson Browne*



## Classifieds

### PERSONALS

**DARREN: HOLY CROW, WHAT A SHOW! THANKS FOR EVERYTHING. TRINA.**

**JODY, UNTIL THE WORLD FALLS APART, I WANNA be with you.** 5th album, 2nd side, 5th song. Believe it! Bert.

**BRUCE: THE TUNNEL TOUR IS RUNNING ME** ragged, but after ten years and 52 shows, you're still unequalled on THIS planet! Thanks Trina and Corrine! Keep writing world! Darren Scarpa, 88 Terhune Ave., Jersey City, NJ 07305-2010.

**WANTED: BRUCE PENPALS AND TUNNEL OF LOVE** tour shows. Have much to trade. Bill, 1089 Cedar Crest, Crystal Lake, IL 60014.

**BRUCE PEN PALS WANTED, PREFER 15-25 YEAR** olds. I'm 17 but will correspond with anyone. Braden Horst, 1369 Oakhurst, San Carlos, CA 94070.

### WANTED

**SPRINGSTEEN TAPES TO TRADE. LOOKING FOR** Tunnel tapes. Bill Maloney, 103 Oak St., Harrison, NY 10528.

**WANTED: BRUCE TAPES TO TRADE. YOUR LIST** gets mine. Penpals also. Roy Saunders, 538 Lakeside S., #301, Seattle, WA 98144.

**WANTED: TUNNEL TOUR TAPES. BECKY HUGHES,** Box 466, Louisville, KY 40292.

**HAVE SPRINGSTEEN EARLY GENERATION VIDEO** and audio. S.A.S.E. gets my updated list. T. Vale, 15515 Sunset Blvd., #403, Pacific Palisades, CA 90272.

**BRUCE TAPES TO TRADE, 150 SHOWS. RICHARD** Hoener, Steinweg 10, 4147 Aesch, Switzerland.

**DOES ANYONE HAVE PICTURES AND/OR VIDEOS OF** April 1, 1988 Nassau Coliseum show? Send info to Ed Lefe, 104 Morgan Place, Kearny, NJ 07032.

**WANTED TO TRADE: AUDIO AND OR VIDEO FROM** TOL tour, especially want 3-13 Cleveland, 2-28 and 2-29 Detroit. J. Johnson, 33550 N. Hampshire, Livonia, MI 48154.

**VIDEO AND AUDIO TAPES WANTED TO BUY OR** trade. Have Tunnel of Love tapes from MA and MI. Looking for complete video show. M. Shiner, 17000 W. 8 Mile, Southfield, MI 48067. Your list gets mine.

**WANTED: TUNNEL OF LOVE TOUR TICKETS FOR** any East Coast dates. Please help this tramp! (718) 966-5751 Michelle or Jeff.

**BRUCE TAPES TO TRADE. TERRI, 4361 E. MISSION,** #174, Pomona, CA 91766.

**WANTED: TICKETS FOR US SPRINGSTEEN SHOWS.** I'm a 19-year-old boy. Help my dream come true! I need also a place to stay during my visit. Kimmo Penttala, Skarpnsbbv. 5, 68630 Jakostad, Finland.

**WANTED: SPRINGSTEEN AUDIO AND VIDEO TO** trade. Your list gets mine. Gary Lyons, 28 Great Oak Drive, Churchville, PA 18966.

**BRUCE TAPES: AUDIO AND VIDEO TO TRADE AND** buy. Write to Darren, 4 Martha Dr., Melville, NY 11747.

**WANTED: HIGH-QUALITY VIDEOTAPE OF ANY OF** the 1978 (9/19-21) Capitol Theater Bruce shows. J.F. Zur, 905 Doolittle Dr., Bridgewater, NJ 08807.

**WANTED: HIGH-QUALITY TAPE OF "CAN'T HELP** Falling in Love With You" and "Highway Patrolman" from Born in the USA tour. Will buy outright or trade 1970 Steel Mill tape. Michael Bader, 4131 Randolph Ave., Oakland, CA 94602.

**WANTED: SPRINGSTEEN ITEMS TO TRADE FOR LIKE** items, singles, imports, posters, live shows, videos, promo etc. Randy Houser, 4072 E. Clinton, Fresno, CA (209) 485-9506.

**WANTED: TUNNEL OF LOVE TOUR JACKET AND ANY** CBS promo items for this tour. Please write or call Suzanne Talbot, PO Box 5626, Carmel, CA 93921. (408) 625-2327.

**TRADE QUALITY TAPES: GREAT WHITE BOSS (OR** other) for Bruce's Version ELVIS' FEVER: MJH 43 Woodland Hills, S. Berwick ME 03908.

**WANTED: BRUCE TRADERS. I HAVE FROM (1969-** present). Send lists to Eddie Dandrow Jr., 142 Warren St., Revere, MA 02151. Over 400 shows to trade.

**I HAVE RARE SPRINGSTEEN VIDEO/AUDIO INCLUD-** ing '88 tour. SASE gets my list. T. Vale, 15515 Sunset Blvd., #403, Pacific Palisades, CA 90272

**BRUCE TAPES TO TRADE — REPLY GUARANTEED.** Ulf Ellestrom, Gunnesbovagen 24 222 54 Lund, Sweden.

**BRUCE AUDIO AND VIDEO TO TRADE. YOUR LIST** gets mine. David Hill, 1154 25th St. NW, Washington, D.C. 20037.

**DESPERATELY NEED LOW GENERATION PHILADEL-** phia 3-8-88. Trades and correspondence welcomed! John Purlia, 4090-5 Porte de Palmas, San Diego, CA 92122.

## Rates

**CLASSIFIED RATES: RATES ARE \$1 A WORD** for each word with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

**DEADHEADS: SUBSCRIBE TO THE GOLDEN ROAD,** the Backstreets for fans of the Dead. The next four issues for only \$12. Send check or money order to The Golden Road, 484 Lake Park Ave., #82, Oakland, CA 95610.

## THE BOSS PINS PINK CADILLAC PIN!



The original, the classic, the finest Pink Cadillac pin in the world, available exclusively through us. Four colors, pinstriped in gold in hard enamel. Finest materials. An essential item.

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Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.

All pins are \$5 each or \$16 for four. Specify pin style. All designs also available as keychains for \$6 each. Add 50 cents per order shipping in the US and Canada; \$1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.



## FOR SALE

**SERIOUS AND LONGTIME SPRINGSTEEN COLLECTOR** in process of liquidating entire Bruce collection. New list of promos, Euro LPs, live discs and other essential collectibles. Send legal sized SASE with two stamps for complete list of items. Though I hate to sell my records, I'd rather see the upcoming shows! Tracy Reed, 600 E. Pine #635, Seattle, WA 98102.

**FOR SALE: THE OCTOBER 1987 ISSUE OF THE Rocket** magazine featuring a gorgeous Lynn Goldsmith cover and a feature review of "Tunnel of Love," written by Charles R. Cross. Cover alone makes it an essential Bruce magazine. Price is \$5 postpaid US (\$6 overseas). Send to: The Rocket Magazine, 2028 Fifth Avenue, Seattle, WA 98121.

**JAMES DEELY AND THE VALIANTS DEBUT ALBUM Beyond the Beaches** is now available from JCA Productions, 907 Pleasant Valley Ave., Mt. Laurel, NJ 08054. \$7 postpaid (add \$1 for airmail).

**PHOTOS OF BRUCE, E STREET BAND (PAST and present)**, recent candid of Little Steven, Max & Nils, Beaver Brown, John Eddie, Southside, Jukes, Bon Jovi, Glen Burtnick, much more. SASE for details to: Rockphotos, PO Box 232, Lavallette, NJ 08375. Europe — \$1.00 for details.

**SELLOUT! 5,000 DIFFERENT ORIGINAL CLOSE-UP** photos: b&w 11x14s, \$3; b&w 8x10s \$2; color 8x10s \$4; color 3x5s \$1; b&w 3x5s .50; negatives, slides. Off/onstage. Old/new. Postal MOs only. L.S.A.S.E. Nancy, Box 610, Wauna, WA 98395.

**BON JOVI FANS: CHECK OUT BON JOVI ROCKS, THE** fanzine for Bon Jovi fans. A donation of \$4 gets you the quarterly newsletter, while for \$7 you also get photo stationery too. Essential for all Bon Jovi fans. Bon Jovi Rocks, PO Box 45139, Cleveland, OH 44145.

**CBS PROMO TOUR JACKET. WHITE SATIN, SIZE** medium. \$125. Call to reserve. David Denenberg, 2445 Perot St., Philadelphia, PA 19130. (215) 765-7788.

**FRENCH PROMO TOUR POSTER. FOUR FEET BY SIX** feet. Advertising Born in USA concert. \$25 ppd. David Denenberg, 2445 Perot St., Philadelphia, PA 19130.

**1988 TUNNEL OF LOVE COLOR PHOTOS. TAKEN** from front row. Send SASE for information. David Denenberg, 2445 Perot St., Philadelphia, PA 19130.

**CROSBY, STILLS, NASH AND YOUNG PHOTO** special: Rare photos including Bruce, Petty, etc. 48 pages on deluxe paper. \$16. Mauro Coscia, Via Baldovinetto, 26, 00142 Roma, Italy.

**SELL-OUT! LIVE SPRINGSTEEN LPs, PICTURE** discs, more. First come, first serve! Send SASE: James Brown, Box 601, Bentonville, AR 72712.

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**ASBURY PARK VIDEO TOUR '88 \$15.00. MARY** Hinkle, 43 Woodland Hills, South Berwick Maine 03908.

**SPRINGSTEEN FANS — "GREETINGS From Asbury Park, NJ" is the hottest book to touch base with Bruce and Asbury Park, NJ. Autographed by the author. \$27 postage paid. Greetings Publications, PO Box 107, Asbury Park, NJ 07712.**

## The Backstreets Subscriber Bulletin Board

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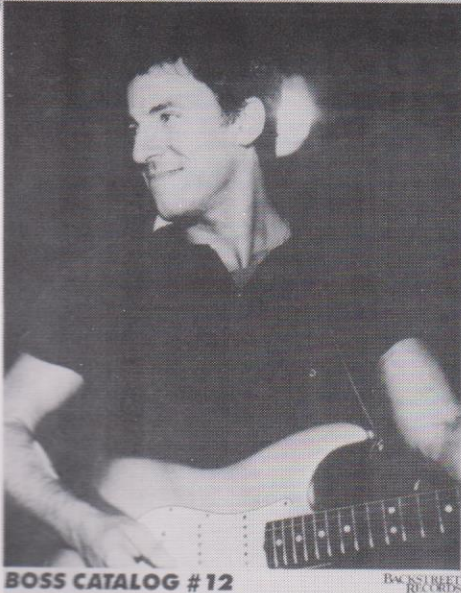
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PAGE 34 BACKSTREETS SUMMER '88



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Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

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Off the wall

